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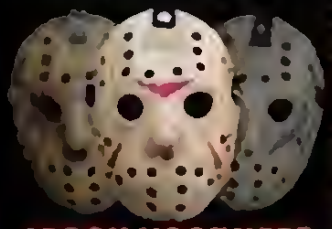
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#4



RETURN of the LIVING DEAD

Series Retrospective with Dan O'Bannon Interview and merchandise spotlight!



JASON VOORHEES

The Masks of the Legend



Comic-Con

Full San Diego Coverage

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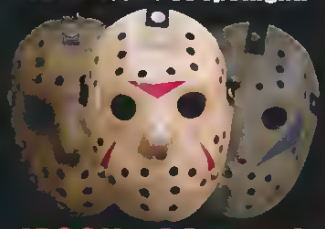
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ON THE COVER: Saw III hits theaters this Halloween!

THIS ISSUE: The San Diego Comic-Con features the largest gathering of comic, toy, video game and movie industrialists fans could ever hope to find. The public has the rare chance to check out future productions on their favorite form of entertainment, all while meeting the amazing people who make it happen. Comic book fans can meet Kevin Smith and Bryan Singer, while toy enthusiasts can talk with the production designers from Sideshow Collectibles and Hasbro. But it's the horror aspect of the show that gets *HorrorHound*'s blood pumping, as first-looks and Q&As on such big productions as *Saw III*, *The Grudge 2* and *Ghost Rider* can (and were) witnessed live and in person. The latest toy announcements from Mezco, SOTA and NECA were on display for everyone to see . and the first peeks into new comic book series, such as the new *Night of the Living Dead* (from Avatar) and *Strangeland* (Fango) were all available. Gander through this issue for a look into the many announcements that spawned from the San Diego Comic-Con, including a 3-page look at the event itself.

Speaking of the latest big productions - *HorrorHound*'s own Jessica Dwyer sat down with the filmmakers of *Saw III* to discuss the series, and the latest installment to the franchise. Check out her article on page 10, and don't miss her article with *Ghost Rider* star Nick Cage, also featuring a look into the merchandise from the film, on page 8.

Regular features include our look at the toy industry. New Buffy, Cult Classics, Universal Monsters and McFarlane movie products are all accounted for (as well as a special look into the history of SOTA's Now Playing line and a peek into it's future). Our retrospective article this issue features one of the most memorable zombie flicks of all time - *The Return of the Living Dead*. We discuss the movie with Dan O'Bannon and William Stout, who explain the ins and outs of this horror classic. We also have a word with Michael Rooker as part of our regular Serial Killer article series, this time focused on the exploits of Henry Lee Lucas. The *HorrorHound* Hall of Fame features a flip-side to the retro article as we pay homage to the zombie film that started it all - George Romero's *Night of the Living Dead*.


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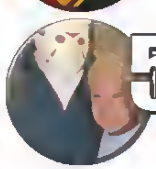

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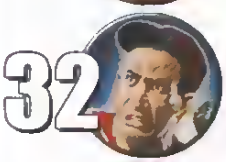

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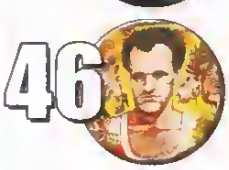

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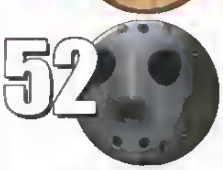

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Night of the Living Dead

George Romero announced, prior to this issue's pressing, that he will direct Diary of the Dead - a new zombie installment!

LETTERS

The horror industry seems to be a growing juggernaut increasing in strength with every year Since the release of Scream, back in 1996 the genre has grown in leaps and bounds With every seemingly failure there are twice as many successes The "Scream era" (I Know Urban Legend, H20) brought an onslaught of filmmakers who were sick of the industry's WB'izing of the genre This eventually ushered in the "80s throwback era" as I like to call it Cabin Fever, House of 1000 Corpses and Wrong Turn filled this scene until it was no longer profitable Since then, we have been tormented (or blessed, depending on which talents were involved) by the "remake era" With the release of Hatchet and the impending releases of films such as Behind the Mask, Feast and Severance we may just get past this Hollywood trend without any major casualties And this writer is excited at the possibilities that lie ahead of us I am even more interested in hearing what you, the readers have to say about the current trends in horror cinema Drop me a line at mail@horrorhound com today and we will run your letters!

Nathan Hanneman
Editor, HorrorHound

HORROR TATS



I am a huge *HorrorHound* fan and love the magazine But little did I know my cat loves the mag just as much as I do if not more Her name is Rogue and she loved the *TCM2* issue so much she just had to taste it I left the mag sitting on my coffee table the night after receiving it in the mail and just after reading the *TCM2* article Unbeknownst to me was that she wanted to check it out also The next morning before leaving for work I noticed paper scattered all over the floor Then I looked on the table and saw the mag was totally shredded Nothing like this has ever happened before She does not have claws so she must have used her teeth to do this devilish deed I was able to bring myself to forgive her and just purchase a new copy Keep up the good work guys and Feed the Beast and I don't mean that literally

Bryce Owens II

My name is Ricky from Co Antrim in Northern Ireland and I've just bought the 3rd issue of your mag I was delighted at the content as *TCM2* is one of my favorite ever films in the horror genre even though we had to wait years to get it here in the UK!! As a big fan of horror collectables, it's good to see the amount of effort you put into in the mag Thankfully the shop were I get the mag has decided to order more copies in import so I'm always guaranteed a copy when it comes out!! Anyway all the best to you all-KEEP ER LIT!!

Ricky Mccalmont

I just wanted to tell you I love HorrorHound Magazine! It's chock full of the monster goodness I love

Steve Niles
www stevenies com

Hey *HorrorHound*! I was just writing because *Chainsaw 2* is one of my all time favorite movies in fact I wanted to enter the photo of my Leatherface tattoo (Tom Savini mask from *Part 2*) that was done by Clint Hillman at Eye Spy Tattoo in Petaluma, California hope you guys like it!

Brian Henderson

HorrorHound

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HORRORHOUND PRESENTS: THE FIRST ANNUAL HORRORHOUND HALLOWEEN CONTEST



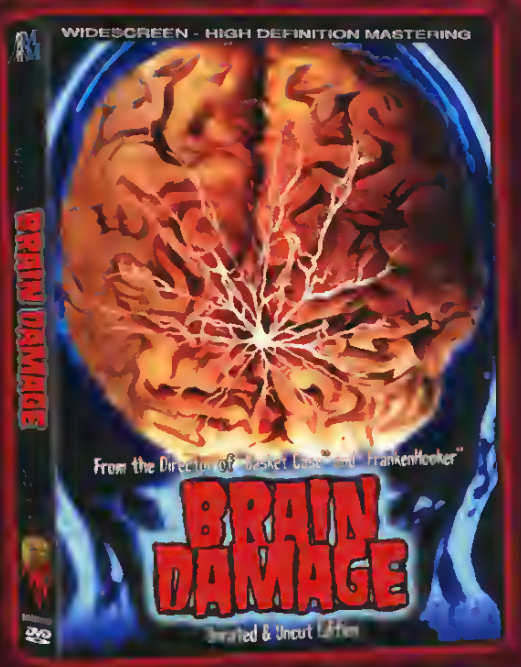
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Be in HorrorHound: *Send us your letters - All you need to do is email us at mail@horrorhound.com*

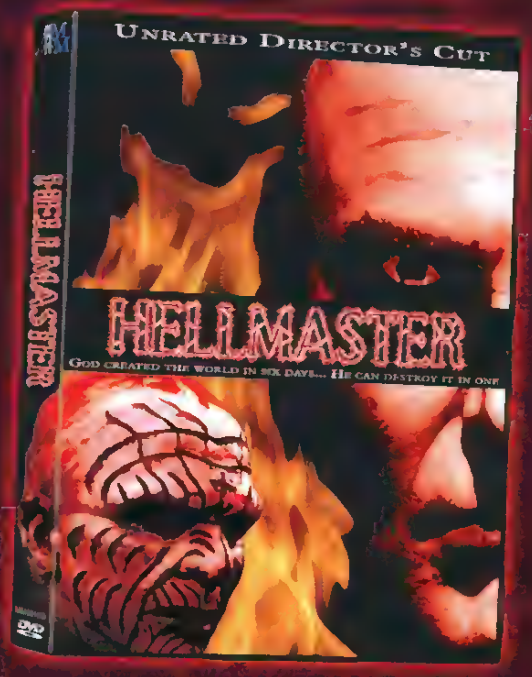
Hells and Horrors in time for Halloween

FROM THE DIRECTOR OF THE *BASKET CASE* SERIES

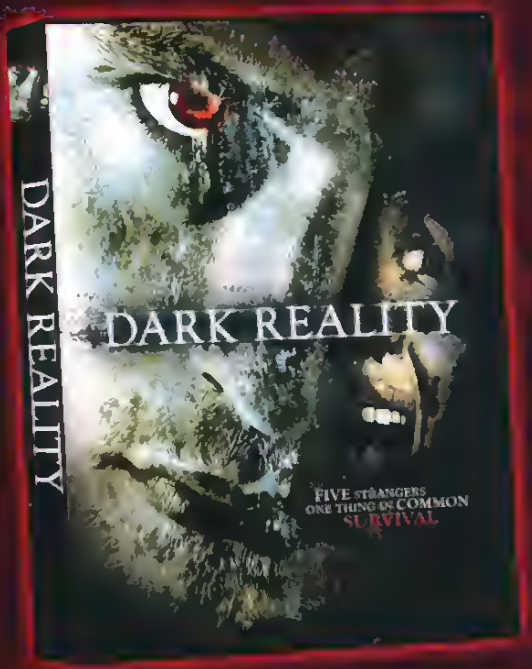


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Slicing Open Horror With A

HATCHET

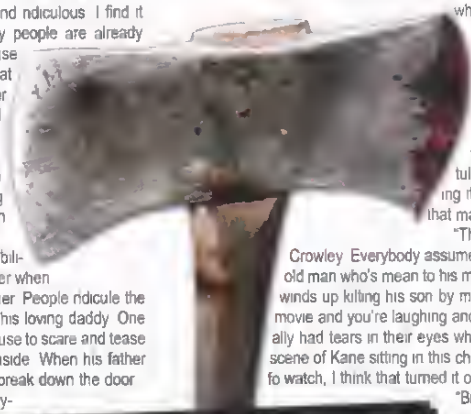
By Jessica Dwyer



When a film has a tag line like "It's not a remake. It's not a sequel. And it's not based on a Japanese one." you already know that it's going to be good. And when you are a horror fan in this day and age, seeing those words makes you feel a little warm and fuzzy inside. The reason for that feeling is the rarity of a new American horror flick that really feeds the hunger that many fans have. And that desire is what gave birth to *Hatchet*.

"I'm not anti-remake or anti-sequel. *Hatchet* is actually designed to have a sequel." Writer/Director Adam Green says. "It's just the fact with Hollywood right now, that's 90 percent of what they are offering us right now. And other writers and directors in the industry, I'm sure can sympathize with this, when you pitch an idea or story to the studios, the first question that comes out of their mouth is "Who was in the original?" It's like they don't want to take the chance on anything new anymore.

"At this point, they've remade every movie from the 80's", Green continues, "and it's just getting really tired and ridiculous. I find it interesting that so many people are already fans of the movie because of the tag line used on our posters and trailers for Tribeca and other festivals. That should really send a message to the industry that people are getting tired of seeing older movies get remade. let's get something new, so that's really where that came from." And it's not just the rehash of older films that fueled his need to bring *Hatchet* to the screen. "What kills me about the Japanese thing is that we're not even remaking Japanese films from 50 years ago. They make a Japanese horror movie and in two months, the American version is in development. Why not just watch the Japanese version, why redo something that they do better? They have their own unique style that we can't recreate here. I mean *The Ring* definitely had a few cool moments, but I think *Ringu* was a lot better."



Green's first foray into horror is an old-school dream mixed with some modern sensibility and humor. And it also shows a true fan's love of the genre. The story begins years earlier when Victor Crowley, a young deformed boy, is living a reclusive life in the swamps with his father. People ridicule the boy and make fun of his appearance. So he keeps to himself, away from everyone but his loving daddy. One Halloween night, the local kiddies decide to have some fun with Victor. They head to his house to scare and tease him, throwing firecrackers into the home. The place catches fire and Victor is trapped inside. When his father comes home and finds the house in flames, he runs to the barn and grabs a hatchet to break down the door; however, he doesn't realize that Victor was flattened against the other side of the door trying to get out. The hatchet hits young Victor square in the face, killing him. His bereft father becomes even more a reclusive after that, mourning his son. Victor's father dies 10 years later, but the people in the swamp say that to this day, if you get near the ruins of the Crowley home, you can still hear Victor, roaming the swamp and crying for his daddy. When a group of tourists descend on the New Orleans swamp and decide to snoop around looking for ghosts, they discover that little Victor isn't so little anymore, but he's plenty angry and far from dead.



Green got himself a cast that is practically a who's who of horror. Tony Todd and Robert Englund are along for the ride, as well as *Blair Witch*'s Josh Leonard. Jason himself, Kane Hodder plays both Victor Crowley and his father. "It's pretty surreal." Green says. "One of the things that really helped get the cast together is that they responded to the script. This movie is such an homage to the genre and they were all willing to participate in it." Special effects guru John Carl Buechler is also in the cast, along with Buffy vixen, Mercedes McNab. Buechler is actually doing double-duty as he's also doing make-up/effects on the film. "It's not like he (Buechler) pursues acting, but he has acted before. When we were doing pre-production on *Hatchet* he was shooting a movie at the time that was called *Total Rex*. It's like a Roger Corman dinosaur movie they were doing with no money for the Sci-Fi channel. I stopped by the set to show him my budget for *Hatchet* and to get his opinion, and he asked me if I'd want to be a dead security guard in this movie and lay at Tony Todd's feet? It was like ..I'd do that anyway."

"So, I don't even think I'm in the movie, but afterward he asked me who he was going to be in *Hatchet*. I'm trying to think of 80s movies, and (at the time) this person wasn't even in the script. But there's always that older person who warns everybody about everything but no one listens to him. We wrote it a little different, where he's this creepy guy who sits in the swamp and drinks his own piss. He's trying to warn them, but the sound of an engine keeps cutting him off, and he's blatantly telling them what's going to happen to them. But they just keep waving at him and smiling. It's a pretty funny scene."



Kane Hodder has said that this is one of the best horror films he has ever been in. For a first-time horror director to get that kind of praise from a man who's a legend in the genre that's some major props. "For Kane, I think the role of Victor Crowley was something he'd never gotten to do before. I mean, he's best known for doing stunts and wearing huge make-up appliances and stuff like that, from being Jason, out this character... he doesn't hide behind a mask. He's front and center from the moment he enters the film. It's so emotional, and full of rage. He's the only one I let see the movie first. He got to see the first cut. We hadn't done any coloring, sound or anything like that yet. When he left I knew he was happy, and an hour later I was eating lunch and he called my phone just to say this was the best movie he'd ever been in. I probably started crying a little bit, but not so he could tell, because he'd probably kill me."



Even though the film is of the slasher variety it does have differences compared to say... a Jason flick. Green wanted his film to stand out at the same time bringing to mind the glory days of yore (or should that be gore?). "One of the things that make this film different is the overall tone of it. I look at the evolution of the slasher film as *Halloween* or *Friday the 13th*, when it was really mainstream. The thing about those movies is that the killer was this vicious sort of monster that was killing people. You couldn't beat it because it was sort of death itself. The dialog in those movies, they didn't really care. A lot of the acting, they found people who were willing to take their shirts off and die. Then in the '90s, I thought Kevin Williamson really took it in another direction with *Scream* where it was the first time a slasher film was actually entertaining despite the gore. But my problem with those movies was that they were sort of making fun of themselves and the fact that the killer wasn't a monster, it was always a "who done it?" thing. Then *I Know What You Did Last Summer* and *Urban Legend* was sort of this big WB platform for all the kids. So this sort of takes the original idea of a monster, in a brutally gory violent film and puts it in the world of funny dialog and funny characters. We were very careful to keep the comedy out of the horror. It's kind of like you're watching it and you're laughing and then all of a sudden it turns on you. And that made it this great ride."

"The other thing that was very different was the story of Victor Crowley. Everybody assumes it's going to be the same thing you always see - it's this abusive old man who's mean to his messed up kid. But it's very different where he's a sensitive guy who winds up killing his son by mistake. It's this big tragedy. It's weird because you're watching the movie and you're laughing and you're scared, and you have some people who've said they actually had tears in their eyes when Kane killed Victor Crowley by mistake, and then we cut to this scene of Kane sitting in this chair crying. To see a guy like Kane Hodder crying is just really weird to watch, I think that turned it on it's end a little bit too."

"But as far as the formula goes... spot on to stuff like *Friday the 13th*, you know these guys are going to be killed off one by one. But Victor Crowley is more powerful than anyone you've seen before, so it's more like twos and threes. It's just that kind of movie. Just when you think you know what's going to happen, we change it. But the formula is just what you'd expect."

Hatchet is set in New Orleans, however, the film only shot a few days there last year. The rest of the filming took place in California. *Hatchet* was one of the last films to shoot in New Orleans before Katrina hit. "We got out 4 weeks before it actually happened" Green says. "It was really weird to see the way the industry reacted to it. Everyone was flocking to New Orleans because of the tax incentives they have down there, so every Hollywood movie was being shot there. As soon as the hurricane hit, Hollywood started shelving any movie that featured New Orleans. I didn't get it. I mean, I understood 9/11 that they tried to take the Trade Center out of *Spider-Man* and all of that. But why like that movie *Venom*, that takes place in New Orleans... it's like all of sudden they only put it on 400 screens and they didn't talk about it. They didn't really advertise it; they just kind of killed it. I don't know if the movie is really good or isn't, but it's like they tanked it on purpose. I think we need to bring all these movies out and start getting these people work again. I mean, they do great work and they are great people and it's a great location to shoot in. They really need the help now, and we need to flock there. And if *Hatchet* gets the release that we are wanting it to, and does really well, when we do the sequel, I'd want to film it all in New Orleans because then we'd actually have the money."

Buzz has been growing and growing about the film and it's taken the prize as an official selection at the Tribeca Film Festival, as well as the Germany Fantasy Filmfest and London Fright Fest. Fans are responding to it as well as critics and Green is seeing his labor of love grow.

Hatchet sounds like it's going to invigorate the horror world with some new blood (lots and lots of it). And with fan-turned-directors like Adam Green at the helm, it sounds like we are in good hands. The guy was in a metal band called Haddonfield (based out of Salem, Mass.). How much more convincing do you need?



Spot Kane: *Kane Hodder appears in such films as Daredevil, Pumpkinhead 2, Monster, Wishmaster and House 2!*


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Here Comes... the Ghost Rider

By Jessica Dwyer

PROMOTIONAL FUN

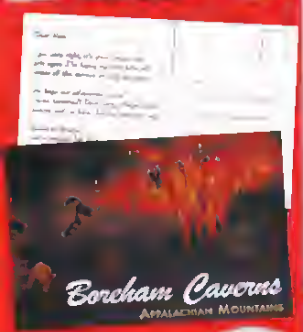
Many new promotional items, mostly found at the San Diego Comic-Con, include a sweet *Chainsaw Massacre* keychain, *Pan's Labyrinth* necklace, *The Return* lenticular button, a *Final Destination 3* light-up fan (very nice) and a host of *The Descent* promos, including a flashlight, postcard and glow stick. Check out next issue for even more promo goodies!













Interested in hunting down these fun promo items? If you can't make it to a local convention (a common place for freebies) or studio launch party, check out the Horvic-Ness eBay auction site located at www.horvic-ness.com

Horvic-Ness



Nicholas Cage plays the bad-ass Johnny Blaze - the *Ghost Rider*, the demonic Marvel Comics icon.

Marvel Comics can be thanked for giving us many titans in the land of horror comic books. Blade the Vampire Hunter, Man Thing and Tomb of Dracula are just a couple – and along with those titles, of course, rides the Ghost Rider. So far, Blade has been the only member of Marvel's "house of horrors" to make it to the theaters with widespread success. But, coming early next year, the devil's unwilling hand of vengeance will join Blade as the newest member of the Marvel family to be brought to fiery life on the big screen.

Ghost Rider has the distinction of being one of the darker stones Marvel has produced. The story deals with the tragic Johnny Blaze – and his deal with Mephisto (whom he thought was the devil) to spare the life of his step-father, and the price he pays. When the night sky is above and evil is about, the Rider takes over Johnny. He's Mephisto's plaything and he's cursed to be so forever. In the comics, Blaze has bested the demon that gave him his powers back and forth for years. Eventually he was freed from the curse but, as with many tragic figures, his happiness was short lived and he was again possessed by the demon Zarathos and made into Ghost Rider once more.

Ghost Rider has been around since the early '70s, and the image of the flaming skull and bike has been burned into the mind of just about every comic book fan. He's crossed paths with many of Marvel's elite over the years, appearing with Spider-Man, the X-Men, and the Fantastic Four. The story's style and look make many believe anything drawn on the paper that contains the Rider – but an animated film would seem impossible – however, in today's world of CG special effects, Sony Pictures took up the challenge of making *Ghost Rider* live!

Written and directed by Mark Steven Johnson, *Ghost Rider* has been retooled slightly with a sort of meshing of the two most well known incarnations of the character. Johnson liked the spiked jacket and chains of the Danny Ketch era (Ketch was Johnny Blaze's brother and was cursed as well), but wanted to stick with the original Ghost Rider: Johnny Blaze, as the hero. He also chose a villain in the form of Blackheart for the film (played by Wes Bentley) from the Ketch series, and included the Caretaker character (played by Sam Neil).

The myth has been tweaked for Johnny Blaze's back story; It is now his father, who is dying, that forces Blaze to make his pact. Eva Mendes plays Roxanne Simpson, who in the comics was actually his step-sister with whom he fell in love. Now Simpson is a childhood sweetheart. Mendes herself seemed pleased with that change. "I was really happy that Mark took a chance and cast me," Mendes says, "And I'm no longer the step-sister – that's kind of weird, like I'm open but I'm not that open. I'm glad he changed that. Also, the character in the comic book was blonde haired and blue eyed, different visually than I. I'm glad he gave her a little flavor, a little spice."

Nicholas Cage was cast in the role of Johnny Blaze – a fact that surprised many. But it didn't surprise Cage – who's wanted to be in a comic movie for years. Cage is a huge comic book fan, with a room dedicated to his collection in his home. One wall contains his entire Ghost Rider collection, hanging sealed and protected. After the struggle and eventual failure of his bid for *Superman*, getting *Ghost Rider* meant even more to him. "It was wonderful for me, because it's been a long time that I've been trying to do it. But I'm a big believer that the right character is the one that ultimately happens. While I enjoy Superman, I enjoyed the new movie. And I think Brandon (Routh) was the right choice for that part. And I absolutely think that *Ghost Rider* is the right choice for me to play. It's a better match. I'm glad it worked out this way." Cage loved *Ghost Rider*'s unique story and was a fan for years. "I enjoyed the image of the skull on fire when I was a boy," Cage says. "The mythology of it, the Faust-like storyline was so original for a Marvel comic book character. There really isn't another one quite like Ghost Rider." Being brought in early to the process, Cage brought a lot to the character of his own. Ideas like making Johnny Blaze a jelly bean lover and the fact that he listens to Karen Carpenter songs to soothe his nerves were all incorporated into the character. "I think traditionalist of the comic will be happy, but we did build-up the story and add on to the character. There are little habits that he has, he has a fetish for jelly beans and he reads a lot, but he's something of a cowboy. Mark was very excited about the western elements of the character, harkening back to the original *Ghost Rider* that Sam plays. Ghost Rider is a Karen Carpenter fan. The way I thought of that, I remembered when I am in a dental chair, they always play these very soft soothing types of music and Johnny Blaze is sort of literally sitting in a dental chair every second of the day, wondering when the devil is going to come and claim his purchase. So I think he's constantly trying to relax. So instead of the bourbon drinking chain smoking bad ass, I think he's such a bad ass that he needs to calm down with Karen Carpenter and jelly beans."



Cage did a lot of the CG work himself, so when you see the man in leather with the flaming skull, that's Cage underneath it a lot of the time (unless there's a stunt involved). The effects ware difficult to pull off with fake fire becoming the bane of the production. Eventually, the release date was moved from 2006 to early 2007 to give the film time to perfect the visuals.

As is the case with most comic-inspired films, merchandising is key. A line of action figures is being produced for mass market from Hasbro. Diamond Select Toys and Sideshow Collectibles will have higher-end fare with figures, statues, and busts. The Hasbro action figures were on display at the San Diego Comic-Con this past July (shown below). As you can see, these are some of the better-made and designed toys for mass market. For one, they actually look like the actors they are based off. These samples show a very good attention to detail, down to Cage's face and eye shape. Although we've not seen much in the way of Blackheart, his toy shows a nice design and resemblance to Wes Bentley. The fact that the skulls are scary and show depth to the design that isn't in anyway childish makes them a nice change from the typical fare. It's good to see that Hasbro understands that this franchise is far darker than the normal super hero vein.

As to where *Ghost Rider* will head after his release is still to be seen. Nick Cage says he'd love to have a crossover with some of the other Marvel characters as it happened in the comics themselves (dare we hope for a "Midnight Sons" film in the future?). As for Cage himself, being the comic fan he is, he and his son have inked a deal to publish a comic book they have created. Although he wouldn't share anymore details than that, Cage is clearly a proud father to have a son following in his love for the comic book world. Check out Ghost Rider in theaters everywhere February 16, 2007.



Shown here is an array of new Ghost Rider statues, figures and maquettes from toy companies Sideshow Collectibles, Diamond Select and Hasbro!

Did You Know? *Nicholas Cage's "stage" name is derived from Marvel Comics' Avenger and "Power Man", Luke Cage*



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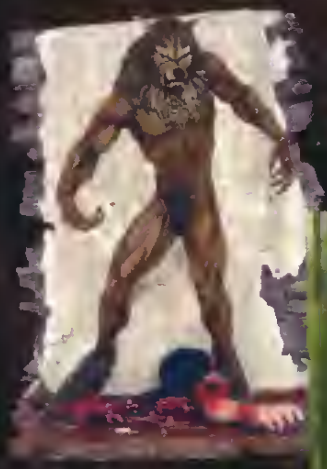
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Saw has become a horror phenomenon. It has inspired a new wave of scare flicks and even penetrated pop culture, being the topic of a story-arc running through the final Sopranos television season, as well as a center-point in the latest *Scary Movie* sequel. The true test of a phenom, however, is merchandising! Here is a look at key collectibles released over the last three years, based on the Jigsaw killer and his loveable mascot! Shown are new masks from Don Post, a promotional mask, some Medicom toy releases, the IDW comic book and the action figure and bobble head releases from NECA.





The Jig Is Up... Again! SAW II

By Jessica Dwyer

(This article contains spoilers for Saw and Saw II. If you have not seen these films and don't wish to be spoiled then don't read it. You should also be ashamed of yourself for not having seen some damn fine modern horror films. So go rent them right now.)

When last we saw the puppet-loving Jigsaw killer, he appeared near death, beaten and bloody (not to mention dying of cancer). He was still smiling as he knew he'd found a more than adequate student in the guise of Amanda (Shawnee Smith). At the end of *Saw II* we really didn't expect John to survive, but coming this October (just in time for Halloween) Jigsaw is back in *Saw III*.

The *Saw* series has quickly become one of the most popular franchises in horror today. The first film of the series was a unique premise. It's gritty and mean, yet stylish look was effective in giving the viewer a sense of the illness that had inspired the film's antagonist to carry out his evil deeds. The slight greenish tint to the scenes involving Jigsaw's victims and the all around grime and decay gave the film a style all its own. Along with a story that was something Hollywood had never really seen before (and a public salivating for something new in the genre), these ingredients made *Saw* a hit.

The first film rotated around two characters (played by Leigh Whannell and Cary Elwes) who awake in a disgusting and dingy bathroom, both chained to the walls with enough clues surrounding them to lead to a revealing backstory about deceit, backstabbing and possible redemption. As the clock ticks away the characters have to work together to escape while at the same time an ex-police officer (Danny Glover) who spent the past few months hunting down the notorious "Jigsaw killer" gets closer to his own finale, leading to a twist ending leaving the viewers demanding more. When the film was released, it went on to gross over $50 million in the US alone, making it one of the most successful films of the year (it was only budgeted for slightly above $1 million itself). The story, which amazingly makes you feel sorry for Jigsaw himself, carried over to *Saw II*.

In the sequel (released one year later, in October of 2005) we found out that to some (like the lost and alone drug user Amanda, a survivor from the initial film) that Jigsaw's madness most certainly had a method. His tests and trials to prove how much his victims actually cared about their lives had woken her up. Amanda became Jigsaw's willing disciple, and by the end of *Saw II*, had shown she was more than up for the task. Not only did Amanda live up to the task, but *Saw II* did as well - in the box office. This time grossing over $80 million in the US - proving it was not a fluke and the audience definitely cared about *Saw*.

Saw III picks up not too long after the events of *Saw II*. Jigsaw (Tobin Bell) has gone into hiding with Amanda, the two of them have eluded capture and have gone underground. The police are baffled and the community is terrified not knowing if and when Jigsaw will strike again. While the authorities try to find him, Doctor Lynn Denlon (Bahar Soomekh) doesn't know she's about to become another piece in Jigsaw's puzzle. After finishing her shift, Doctor Denlon is kidnapped and taken to an abandoned warehouse were she is met by Jigsaw, who is seemingly bedridden and near death. She is told she must keep him alive for as long as it takes another victim, Jeff (Angus Macfayden), to complete his own game set up by Amanda and Jigsaw. Jeff and Lynn both race against the clock of Jigsaw's own demise to complete their tests, not knowing that there is a plan for both of them that the master manipulator has in store.

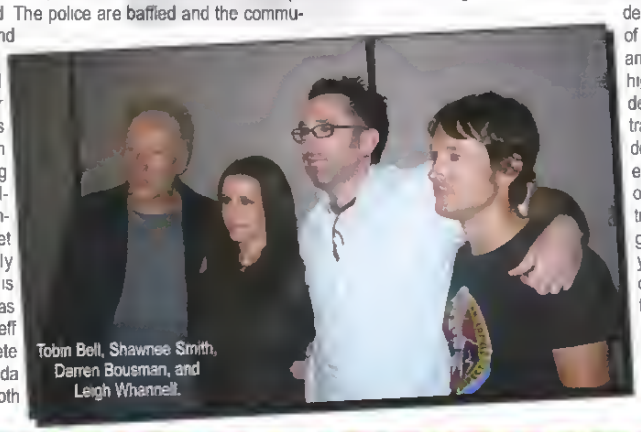
Saw III brings back together series creators, James Wan and Leigh Whannell, who collaborated on the story, with Whannell writing the screenplay. It also brings back *Saw II* director, Darren Lynn Bousman and many of the original films producers including the late Greg Hoffman. Hoffman passed away late last year and had a memorial piece on the *Saw II* DVD release. *Saw III* will be dedicated to his memory. Many of the filmmakers credit Hoffman for being the reason they all returned to make *Saw III*. "When Greg passed it was a huge awakening," Bousman says, "and Leigh and James and I all got together and said it's inevitable that *Saw III* is going to come about. And to honor his memory we want to stay with it. It's something that Greg Hoffman found. He found *Saw* films, and brought it in to his producers and made these amazing films. And we all decided to come back because we wanted to see it through."

One of the key aspects of this new entry in the franchise is the relationship between Amanda and her mentor John, AKA Jigsaw. In this film you get to see more of what bonds these two together. Tobin Bell, who portrays Jigsaw, says "You do get to see more about them. It's not always spoken. Sometimes you can tell more about the way people look at one another then what they say." Bousman feels that it's the relationships of all the characters that make the film strong. "In *Saw II*, when you have fifteen characters running around it's sometimes hard to get a connection with them. The connection within the characters is one of the greatest things about this film. Shawnee (Amanda) and Tobin, their relationship is very defined, and I think it's one of the main strong points of this film."


Shawnee Smith and mentor Tobin Bell - The Jigsaw Killer!

As for the style of this new film, down and dirty will remain but there will be some differences. Bousman explains. "We took a different approach. *Saw III* is a much different film than *Saw II*. In style, in the way that it looks, it has a different feel to it. The schemes, the color schemes it's different. But obviously I mean, James Wan created in [the original] *Saw* this green hue to everything that Jigsaw touched, for like the bear trap room for example. You will see things like that in it, as well."

But what about Jigsaw's tricks of the trade? Those evil traps and ingenious devices that have become the stuff of legend? Oh they are still around, and this film sets the bar even higher for the series' level of design. Bousman explains. "The traps are a lot more elegant. I don't know if you use the word elegant when you're killing someone but I think that a lot of the traps you're going to see are elegant which is not something you've seen in the past." Also the quantity of traps has gone up. As the fans have become more enamored with the Jigsaw's traps the writers have listened. According to the filmmakers, *Saw III* has more traps than the


Tobin Bell, Shawnee Smith, Darren Bousman, and Leigh Whannell.

Did You Know? *Saw was originally planned for direct-to-video, until positive screenings pushed a theatrical move*



A great example of how complicated things will get for the victims of *Saw III*.

first two films combined. Here's hoping that the MPAA is kind to this installment.

Does it get tiring creating these instruments of the macabre and was there ever been one that was just so above and beyond that the filmmakers scrapped the idea? Leigh Whannell answers that question. "We can't really give anything away, it does get hard. It's not about coming up with something sick, it's actually pretty easy coming up with something sick, if that's its only requirement. You know what we like to do with the *Saw* films is we like to come up with the traps and games that reflect Jigsaw's philosophy and that are slightly artful. There's something more to it than straight up gore, which I think is easy to do, to gross someone out."

Producer Oren Koules is very pleased with the fact that the film has many little nods to the previous two films that he thinks the fans will appreciate. "What Leigh and Darren did so well was they took tidbits of *Saw* and tidbits of *Saw II* and really paid homage to the fans. Real true fans will see little things, bits and pieces of it that they are just going to scream over." Bousman says "There are tons of easter eggs hidden throughout the movie. And they are not in your face a lot of the times. A lot of the time they are very small things that might be in the background of Jigsaw's lair. Something that Amanda brushes pass that was a prop used in *Saw 1*. This is definitely a movie for fans."

But what about Amanda? Is she in fact taking over from Jigsaw? And if she is, will it change how the game that Jigsaw started is played? Shawnee Smith, who plays the character, says to "expect the unexpected." Leigh Whannell thinks it's a nice change for the girl to be the baddie. "I don't want to be quoted as saying she's the only female serial killer in film history, but it's certainly rare to see a female stepping up and kicking ass...so I like it."



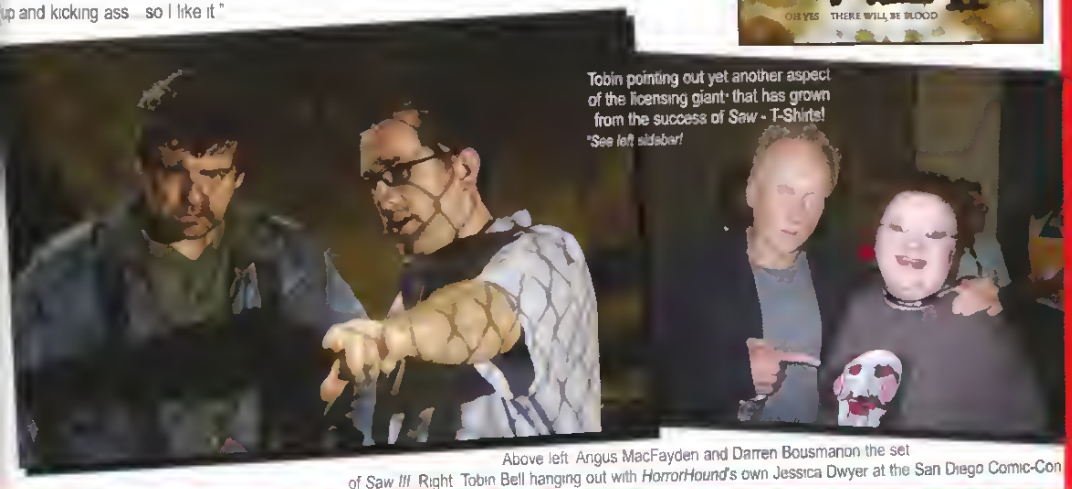
Tobin Bell and Shawnee Smith at the San Diego Comic-Con

With the series' success comes the merchandise, of course. *Saw* has inspired t-shirts, posters, and coming soon the Jigsaw action figure. With the films' concept of games and puzzles it would only seem natural for it to stretch into the realm of video games. When asked about this Whannell had this to say. "It would be fun as a video game fan, but obviously we know how much work goes into that. It's a couple of years of work, so maybe." Producer Koules agrees that time is an issue when it comes to producing a game, "It's still so far out. The first *Saw* it was maybe a fluke, it was a cool movie. Then the second one came out and they said, okay now this is a real force. Now coming into *3* it takes so much time, so much lead time that it's like okay where do you put your energy?"

Also figure into that the inevitable *Saw IV* question, which with the success of the first two films is almost a certainty. As mentioned earlier, the first *Saw* film had a budget of one million dollars and went on to gross over a hundred million worldwide (not counting home video sales). *Saw III* has a budget ten times that of the original and over twice that of *Saw II*. With that kind of backing and box office there is a very good chance that we haven't seen the last of Jigsaw and Amanda. Speaking of Home Video - It was also announced that in conjunction with the release of *Saw III* (similar to what happened with the original film during *Saw II*'s release date) Lionsgate is releasing a new Special Edition DVD of the second feature in this franchise. This 2-disc "uncut" edition features two feature-length audio commentaries (with creators James Wan and Leigh Whannell and a second with director Darren Lynn Bousman, production designer David Hackl, and editor Kevin Greutert), a making-of, the *Saw* Story, Jigsaw featurettes, a tribute to Gregg Hoffman, and a short film "Zombies" by director Bousman and trailers. Look for this in stores at the end of October.



Are you a merchandising nut? Check out our San Diego coverage starting on page 17 which features a look at the new Sideshow Collectibles 1:1 scale Saw Puppet prop replica!



Tobin pointing out yet another aspect of the licensing giant that has grown from the success of *Saw* - T-Shirts! *See left sidebar!*

Above left: Angus MacFayden and Darren Bousman on the set of *Saw III*. Right: Tobin Bell hanging out with *HorrorHound*'s own Jessica Dwyer at the San Diego Comic-Con.

NEWS BITS

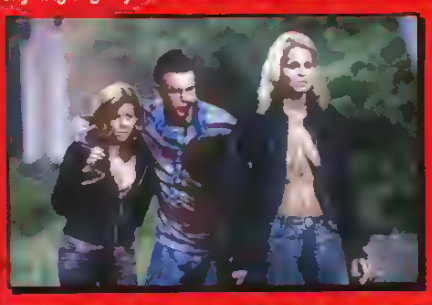
Kevin Smith (*Mallrats, Chasing Amy*) has been heard discussing a potential horror film project during his recent promotional stops for his new movie *Clerks 2*. Publicly known as quite the '80s pop-culture fan, including horror itself (Smith was originally planned to record an alternate guest commentary track for the new *Texas Chainsaw Massacre Part 2* DVD), it will be interesting to see how that project pans out. Could a throw-back to *TCM2*, *Return of the Living Dead* and *Fright Night* be in the cards?

Just when you thought you had adjusted to the idea that the best horror films of the past have or will be be remade... Some turned out decent (*Dawn of the Dead*).. while others have not (*The Fog*). Let us hope that the latest addition to the remake wagon does not share the same fate as the latter.... A remake to the Rutger Howell classic horror romp ***The Hitcher*** has been pegged for an April 2007 release date - this time starring Sean Bean (*Lord of the Rings*) in the psycho John Ryder role. Not too much has been revealed as of yet for this feature, except that the movie will focus on two college students (played by Sophia Bush and Zachary Knighton) on a road trip.



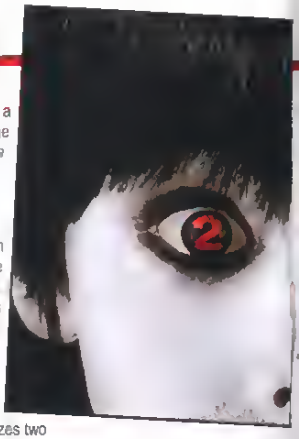
Sean Bean has big shoes to fill as the new Hitcher; in theaters April 2007!

Sick to death of your nine to five? Nothing a good team-building weekend in the mountains can't cure right? WRONG! ***Severance*** is the brand new British horror-comedy from director Christopher (*Creep*) Smith that pits a team of office colleagues in the midst of an unsuspecting fight for survival in the mountains of Eastern-Europe; the results? A hilariously, gore-filled mesh of blood and belly laughs that rank right up there with everyone's favorite Brit-Zom, *Shaun Of The Dead* - think *Snatch* meets Hostel and you're nearly there. Starring everyone's favorite new "cockney on the block", Danny (*The Business, Football Factory*) Dyer, *Severance* is currently lighting up theatre screens in the UK with a US release expected to follow sometime soon. Let's hope that it's sooner rather than later if *Shaun* and *The Descent* are anything to go by.



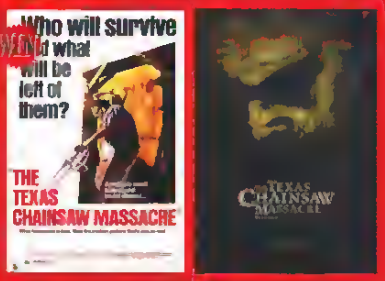
Quoteable Quotes: *"Most people are so ungrateful to be alive. But not you. Not anymore."* ~ Tobin Bell (*Saw*)

your guide to The Grudge



THEN AND NOW TAKE THREE!

With 10 original/remake posters reviewed, we have a 5-5 tie - which posters rule all? Find out NOW



















A lot of people have made their personal opinions on the Japanese horror scene very apparent. Articles have been written, fan message boards have been made full of threads on the subject, and I am sure a college student out there somewhere has written a thesis on the imported entertainment. It hit hard with the release of *The Ring* and other headliner features (such as *Audition*, *Dark Water* and *Kairo*, aka *The Pulse*) and with celebrities and fans alike singing their praises (Rob Zombie and Eli Roth are notorious for singing the praises of Takashi Miike), and Hollywood attaching itself to the subgenre with new Americanized releases of these movie hits, it has almost become a case of beating a dead horse as of late. But for all the sequels, remakes and constant



focus pointing right at the heart of Japan - one thing remains constant. These movies have the publicity they earned because they are that damned good. *HorrorHound* will not shy from gloating over the landmark triumphs of these foreign masterpieces, and none shall be heralded so greatly as the Takashi Shimizu created series - *Ju-on* aka *The Grudge*!

The story is amazing in it's blunt simplicity. A "haunted" house curses anyone who steps through its doors and leads to a ghostly haunting that leaves the "visitor" dead or missing. The way the story is filmed is quite inventive in itself. Most of the story is shot through a fragmented timeline, where characters and events occur out of order. Do the characters have anything in common? And why do we witness deaths before introductions? The major focus of the hauntings in the film include a child (mostly seen as a harbinger of what is to come), a woman (who apparently does most of the dirty-work, including a nasty crawl-down-the-stairs that has since become iconic) and a rarely-seen man (who appears to be even more sick and evil than the previous two haunters). They appear throughout the film, pretty much in the order listed, haunting and killing more and more characters, as they come in contact with the home. As the movies unfold, all is explained (or intentionally left unexplained), including why the curse rests on the house to begin with. They aren't the prettiest films ever made, and sometimes not the most coherent - but as ghost stones go - they are the top of their class. This writer was forced to cover his eyes upon first viewing the theatrically-released original *Ju-on*. Something not provoked into doing since the age of 10.

Speaking of the theatrically-released original - Most American viewers may



not know that *Ju-On* actually originated as direct-to-video releases in Japan back in 2000. The low-budget features were such a success that Takashi Shimizu was given the ability to re-create the tales on a grander scale for theatrical release in 2003. Compressing most of the direct-to-video backstory and scares into a feature-length, Shimizu's *Ju-On: The Grudge* was a big hit, hot off the heels of another big Japanese ghost story - *The Ring*. Later that year Shimizu quickly produced a theatrical sequel - in the midst of making a deal to bring *The Grudge* into American cinema's thanks to Sam Raimi's new production company: Ghost House Pictures. Just one year after Shimizu released the first theatrically-released *Grudge* feature in Japan - moviegoers in the U.S. got their first taste of the haunting ghost story. After so many installments in the *Ju-on* franchise - it has been a long 2 years since Shimizu's characters graced the big screen. With two more sequels in the works (for Japan and America each) we thought we would give you a minor spoiler-filled guide to the world of *Ju-on/The Grudge*. Enjoy!

School Ghost Story G (Katasumi and *4444444444)*

This made-for-television anthology features some of the first works by Takashi Shimizu. These two filmed segments clock in at around 3 minutes each and features actress Takako Fuji (in *Katasumi*) as Kayako Saeki, a role that she reprises in every *Ju-on/Grudge* film. In the short, Kayako terrorizes two school girls through a terrifying ending. In *4444444444*, a young boy finds a cell phone which constantly rings to a rhaspy voiced reveal. Is someone watching him? A young boy with a cat-like scream. These shorts stand as "prequels" to *Ju-on* and were archived on the U.S. DVD release of *The Grudge* (unrated director's cut) with Katasumi renamed to *In a Corner*.

Ju-on: The Curse

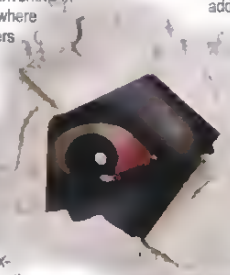
This straight-to-video television movie features the story of a husband who killed his wife and son (Toshio). When the boy's teacher comes looking for the absent boy, he discovers the horrible incident.

Ju-on: The Curse 2

This sequel to the first television movie features a lot of retreading over the same story, which also adds onto the vengeful curse that has stained the home of Kayako and her son Toshio.

Ju-on: The Grudge

Takashi Shimizu's third film in the *Ju-on* series (the first theatrically) was released in Japan on January 25, 2003. The film is based on the original two TV movies inserting some more backstory and victims to the vengeful curse, adding more emphasis on the "if you enter the house... you will die" set-up. Major points of interest are a family who buys the house years after Kayako's death, and a host of home care service employees and police officers who enter the house and become cursed. Major time shifts and fragmented story-telling is featured in this first theatrically released installment and most of the story is repeated in the U.S. remake.



Ju-on: The Grudge 2

An inventive sequel finds a crew of "ghost hunters" filming a special on the legendary home of Kayako and Toshio. The crew finds themselves in the grip of the curse, as they each fall victim one by one. Interesting new perspectives are given to the curse, and deaths related to it in this follow-up. The film was released in Japan on August 23, 2003.

The Grudge

The Sam Raimi produced remake of *Ju-on* features Shimizu directing the same basic story (seen in the original *Ju-on* movies) shot in Japan, starring mostly American cast headlined by Sarah Michelle Gellar. Some of the best scare moments from all previous *Ju-on* features are incorporated in this film, as well as the Americanized jump-scare.

The Grudge 2

Amber Tamblyn plays the sister to Sarah Michelle, as she is sent to Japan to find her sibling, whom had been in an accident - after warning Amber about the house, Gellar succumbs to the curse, leaving her sister with the obvious task of finding out what makes the house so dangerous.

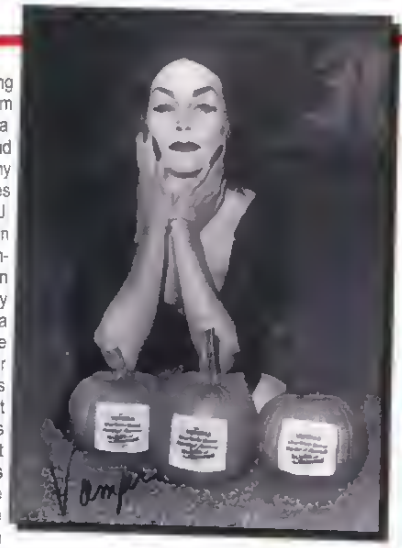
The Grudge 3 and *Ju-on 3*

Takashi Shimizu has already announced that a third theatrically-released film in the Japanese horror series AND the American remake series are in the works. Rumored to be closing the door on the Japanese version, the new installment may finally leave the curse solely in the hands of the remake counterpart.



Did You Know? *Takashi Shimizu's film Marebito (2003) was filmed in just eight days.*

Vampira The Movie



As the pipe organ plays, slowly she emerges from the mist and fog letting out a blood-curdling scream proclaiming "I Am Vampira" For many years she has slumbered and is now ready to return again thanks to director, Kevin Sean Michaels, who has put together the documentary film, *Vampira The Movie* The film, based on Maila Nurmi's persona Vampira, chronicles her contributions and legacy as the first horror hostess in 1954, her memorable role in *Plan 9 From Outer Space* and many of her personal Hollywood stories Some names attached to this film include Vampira herself, Forrest J Ackerman, Sid Haig, Jerry Only (of the Misfits) Kevin Eastman, Julie Strain, horror film historian and distinguished film documentanan, David J Skal and even Cassandra "Elvira" Peterson HorrorHounds may remember a certain lawsuit years ago involving Elvira being sued by Vampira It may seem odd that she appears in this film however, here is what the director Kevin Sean Michaels had to say about Peterson's appearance "That's true It is a touchy subject, but the speculation about the lawsuit should end with this movie It's an interesting story and it's better that Cassandra tell it than having a cheesy voice-over It's a matter of fairness to the people involved and the audience Lawsuits happen in real life It's like death it happens" A host of horror hosts from across the country also make cameos as well as legendary host John "The Cool Ghoul" Zacherle The movie will begin touring film festivals starting October and for the subsequent year Local Horror Hosts are encouraged to help out at the screenings in different cities by contacting *Vampira The Movie*'s MySpace page Kevin Sean Michaels extends "I hope to see all my vampire friends out there on the road" So, HorrorHounds show your support for the 'mistress to the horror kids' and go see this film

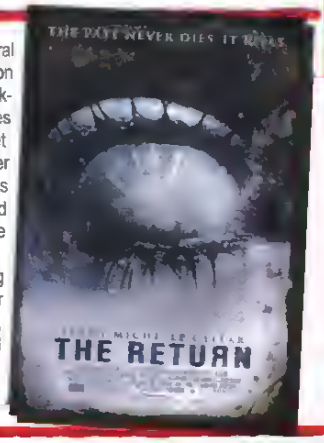


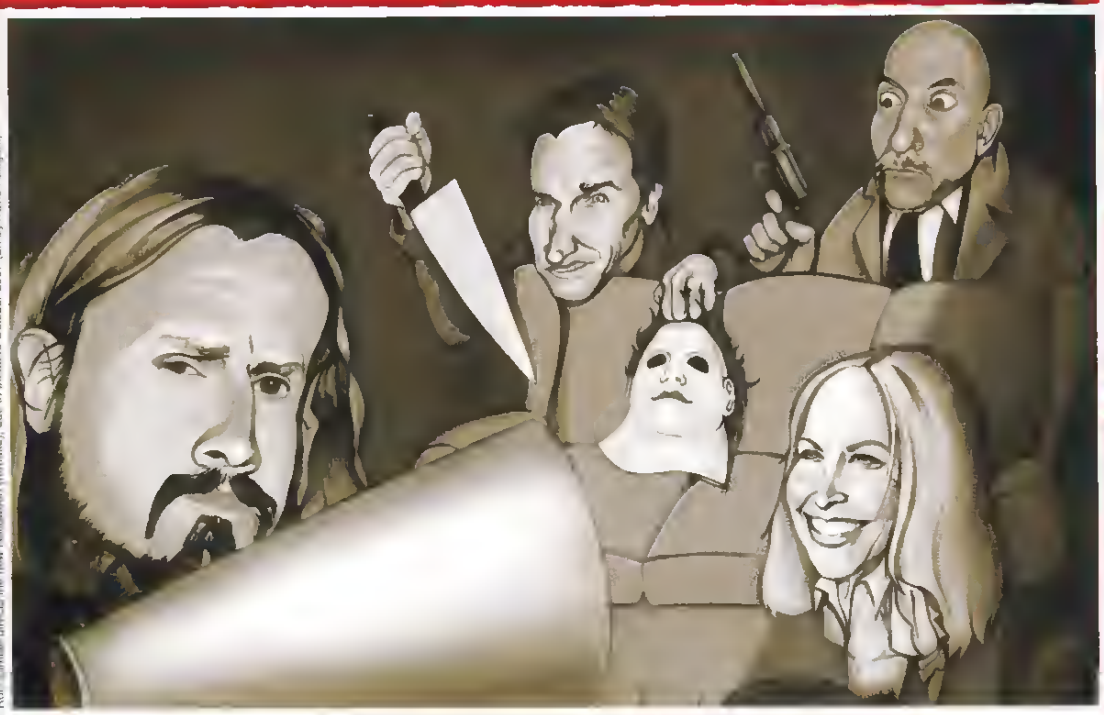
the RETURN



Rogue Pictures is set to release the latest supernatural thriller, starring Sarah Michelle Gellar (*The Grudge*), on November 10th, 2006 Sarah plays a midwestern teen seeking out the truth behind terrifying visions she's been having She sees and feels the murder of a strange woman, whom she has never met and fears that herself to be the next target Who is the merciless killer and how can this young woman get back to her normal life? She uses her nightmares to hunt down the place of the haunting murder, and reveals secrets that may have been better left uncovered Can she stop her own murder - or is it too late?

Directed by Asif Kapadia, this is the first feature by this young director, made for an American audience Horror fans are no stranger to Sarah Michelle Gellar, as this follows the release of The Grudge 2, due in theaters just a month earlier The film also stars Sam Shepard and Peter O'Brien and is the latest genre release from Rogue, who have in the past brought us *Shaun of the Dead* and *Seed of Chucky*



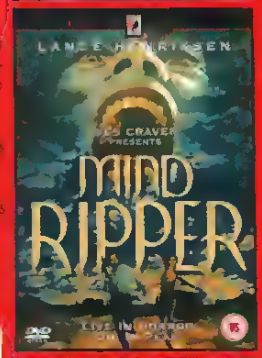


YOU KNOW YOU THOUGHT ABOUT IT TOO...

Rob Zombie directs the new Halloween (remake), due in theaters October 2007 (art by Travis Fellgiant)

Region-Free Fun



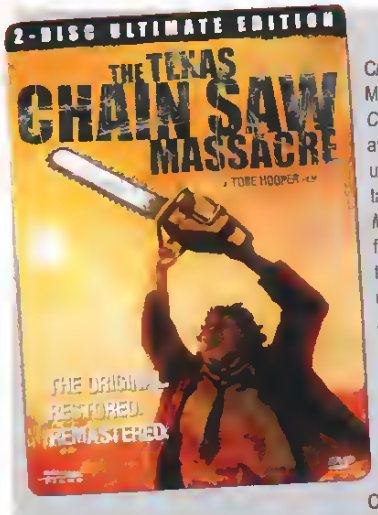








Fun Fact: *Vampira acquired the role of a horror hostess by dressing as Morticia Addams for a masquerade!*



Fall of 2006 will be remembered as the 'Year of the Saw'. With the new *Texas Chainsaw Massacre* flick due in theaters on October 4th, both Dark Sky Films and MGM have given the home audience something to howl about. The original *Texas Chain Saw Massacre*, featuring a HD transfer from the original 16mm negatives, is available on DVD as of September 26th. The "ultimate" edition release boats 180 minutes in special bonus materials, such as theatrical trailers, tv and radio spots, outtakes, a blooper reel, still galleries, deleted scenes, a tour of the original *Chainsaw Massacre* house with Gunner Hansen, and two feature-length audio commentaries featuring the likes of Marilyn Burns, Paul Partain, Allen Danzinger, Robert Burns (on the first), Tobe Hooper, Daniel Pearl and Gunnar Hansen (on the second). Two documentaries, worth the purchase alone, are also included, such as 'The Shocking Truth' - a documentary (from Blue Underground) that originally was produced for the special edition DVD release for the 'Saw in the UK. This doc features interviews and behind-the-scenes footage on all four of the original *Chainsaw* films. A new documentary from Red Shirt Pictures entitles 'Flesh Wounds' features six short stones told by key players and fans of the *Chainsaw Massacre*. Key notes include Gunnar Hansen, Edwin Neal and promoters of horror cons, such as the Cinema Wasteland show (Cleveland Ohio). Also released on the same day as the SE of the original 'Saw, comes the Hooper directed sequel! *The Texas Chainsaw Massacre Part 2* finally receives it's much-due Special Edition DVD treatment (for more Saw 2 love, see last issue)! A newly recorded Tobe Hooper commentary track, cast/crew track, featurettes, deleted scenes and interviews are all included.





Paramount Home Entertainment has given fans of Stephen King (or his movie's fans, at least) something to enjoy. The King Collection features four of the best King flicks - *Pet Sematary*, *The Dead Zone*, *Silver Bullet* and *Graveyard Shift* - in new special edition formats! Widescreen presentations on all four films are available in single film or box set release. Such special features to look forward to are film featurettes, making-of specials & interviews (featuring the likes of David Cronenberg, Brooke Adams, Dale Midkiffand and Brad Greenquist) and a commentary track (Mary Lambert) on *Pet Sematary*. Suggested retail price on the set is $44.99 with a $14.99 SRP on the single discs.



10 (random) QUESTIONS WITH Rob Zombie



If *HorrorHound* had a buzz-o-meter, Rob Zombie would surely be on the top of this issue's list. With last issue's announcement that Rob will be taking the reigns of the Halloween franchise, with his impending October '07 release of *Halloween* (the remake). All the mainstream news companies have been heralding this info over the past couple months, and the internet has been a buzz - so we thought... who better to ask 10 Random Questions to than Rob Zombie himself? After all - it gave him a chance to discuss something OTHER than Michael Myers for a minute... so enjoy these totally random questions with Rob Zombie - and check back with *HorrorHound* next issue as we premiere our new ongoing section - the *HorrorHound* Buzz-O-Meter!!!

***HorrorHound*:** Who gets your half-hour? The Addams Family or The Munsters (and Why)?

Rob Zombie: The Munsters, because they had awesome cars and Marilyn Munster was a hottie!

***HH*:** Asian or European Horror. Which scares you the most?

RZ: I think I like European horror better, but Asian is scarier.

***HH*:** Who would win in a fight: John Wayne or Sid Haig?

RZ: Sid is crafty, but the Duke is the Duke!

***HH*:** What's the best way to kill someone on film?

RZ: "With a 18 wheeler screaming down a desert highway."

***HH*:** Best new movie and CD you have seen/heard?

RZ: Movie: *Star Wars*. CD: Frampton Comes Alive. I guess I don't get out much.

***HH*:** Who is the hottest '70s horror heroine?

RZ: P.J. Soles.

***HH*:** Your impressions of horror remakes that worked - and ones that didn't?

RZ: *The Thing*, *The Fly*, *The Ring*, and *Dawn Of The Dead* all worked.. and well, *When A Stranger Calls* didn't.

***HH*:** What is best horror film nobody has ever heard of?

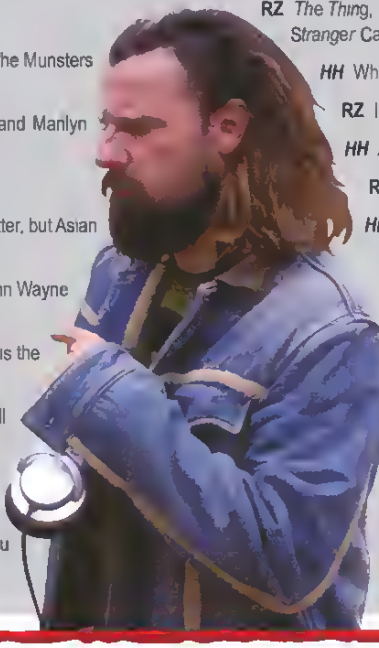
RZ: I don't know since I guess I haven't heard of it either.

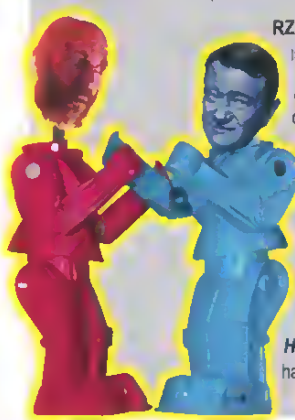
***HH*:** And, The best horror sequel ever made?

RZ: *The Bride Of Frankenstein*.

***HH*:** If you could ask George Romero one question - what would it be?

RZ: What happened to your scarf?





Fact check: Rob Zombie has been a major force in the entertainment industry, from his beginnings with the band White Zombie, to his animated take on Beavis and Butt-Head in the duo's featured film, creating his own Halloween masks, to Rob himself appearing as a character on the hit Twisted Metal video game series. To keep up with Rob's happenings, check out his official MySpace page - just visit www.myspace.com/robzombie today!



Did You Know? *Rob Zombie once wrote a screenplay for a Crow sequel, which he was set to direct.*

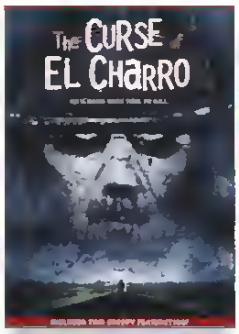
CHOICE CUTS:



After too many years away from the public eye the Addams Family are back On October 24th, this 3-disc set, featuring the first 22 episodes of this classic show, will be available with such extras as featurettes, commentary on episode 'The Addams Family Goes to School' and a theme song karaoke!



Universal's the Boris Karloff collection (now available) includes Night Key, Tower of London, The Climax, Strange Door, and Black Castle) while Sony Pictures releases the Icons of Horror collection in Oct, featuring The Man They Could Not Hang, Before I Hang, The Boogie Man Will Get You, and Black Room



The Curse of El Charro (starring Andrew Bryniarski and Danny Trejo) will be available on DVD on October 3rd and features making-of featurettes, trailer and a photo gallery This is the second feature from director Rich Ragsdal, who is mostly known for his work as a composer for TV!?



Dark Sky Films gives Tobe Hooper fans something to chomp on with this Special Edition release of Eaten Alive An audio commentary with the cast and crew, as well as a Robert Englund documentary (entitled "My Name is Buck") is included with trailers and a still gallery



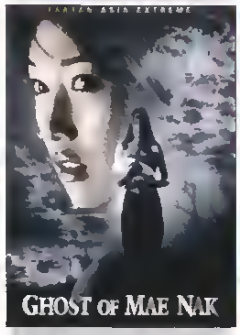
Still haven't picked up the entire collection of Exorcist films on DVD? Now's your chance as the WB releases The Exorcist The Complete Anthology on October 10th Includes the original and "never seen" versions of The Exorcist, as well as the two sequels, and both prequels 'The Beginning' and 'Dominion'



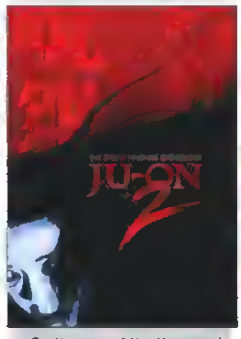
The reality series, Project Greenlight, focus from said show's third season (a horror film) has finally receives its DVD release Directed by John Gulager, the film stars Balthazar Getty, Henry Rollins, Navi Rawat, Josh Zuckerman, Judah Friedlander, Clu Gulager and Clerks star Jason Mewes.



October 24th sees the release of this new Anchor Bay title, featuring flash-backs, mental institutions, hockey masks and slash-ings Freak Out will include 2-discs worth of extras, such as two commentary tracks, behind the scenes featurettes, sketch and comedy shorts deleted scenes and a music video.



Tartan plans on releasing the Thai horror flick Ghost of Mae Nak on October 10th The movie tells of a couple who acquire a new home which has haunting inhabitants and a secret that will set the couple on course to make a dire decision, and is the feature film debut for British director Mark Duffield



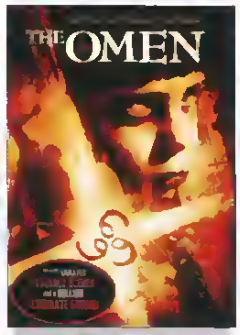
On the eve of the theatrical release of Sam Rami's produced The Grudge 2 - Lionsgate is releasing the Japanese original-sequel - Ju-On 2 on DVD for the US (on October 10th to be exact) This story features a haunted pregnancy and a TV show gone horribly wrong Check out page 12 for more Grudge goods!



Warner announced the Hollywood's Legends of Horror Collection which includes six classic "terror" films (on 3 discs, in stores October 3rd) such as Mad Love, The Devil Doll, The Mask of Fu Manchu, The Mark of the Vampire, Doctor X and The Return of Doctor X



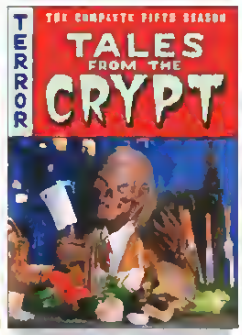
In stores on September 26th is the single-film (Infinifilm) release of New Line Cinema's A Nightmare on Elm St Digitally remastered, this special edition includes extras audio essays with Wes Craven, Robert Englund, Heather Langenkamp and more, documentaries, trivia challenge, and more!



The Omen Pentology' was announced from 20th Century Fox for a October 23rd release, to include all four original films, as well as the latest remake featuring young Damien Also on tap for a Oct 17th release is said remake, available with the following extras alternate ending, extended scenes and featurettes



Available on DVD October 3rd comes The Roost A story about a small group of friends stranded on a mysterious farm, as "creatures from the night" awaken to attack From Showtime Entertainment, this DVD release includes a making-of, the 'Truth About Bats' featurette and a photo gallery.



Halloween night, 2006 Trick or treating, costumes and candy are but a few goodies you can look forward to as the Cryptkeeper also hits DVD that night via this 5th season of the HBO series Tales from the Crypt. Includes all 13 episodes of this exciting season

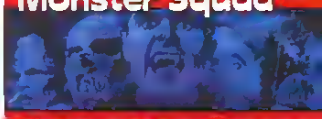


Lost in obscurity, Lucky McKee's The Woods has finally emerged, courtesy of Sony Pictures The story tells of Falburn Academy and the mystery of the woods surrounding it Includes audio commentary with the director and cast, deleted scenes, and two featurettes focused on Lucky and Bruce Campbell.

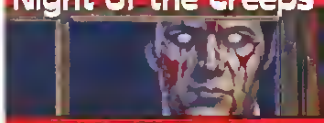
HORROR NOT ON DVD

The Internet is a great place for horror fans to express deep desires for old movies still misplaced in the world of DVD. So passionate are they, to chronicle these missing memorials to horror's past. Wishing and hoping that the movie studios may be listening and watching, leading to a home format release of such titles. We at *HorrorHound* have compiled a list based on our ten most wanted movies, not on region 1 DVD:

Monster Squad



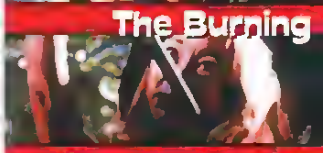
Night of the Creeps



Phantasm 2



The Burning



Twilight Zone The Movie



Night of the Comet



Food of the Gods



The Devils



Deadly Friend



Dark Night of the Scarecrow



Did You Know? *Robert Englund ('Buck' in Eaten Alive) originally auditioned for 'Buck' in Tarantino's Kill Bill.*



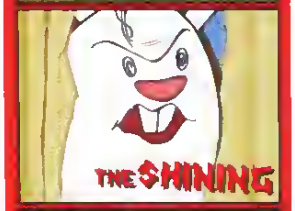
















HORROR in 30 seconds PERFORMED BY BUNNIES



an interview with creator Jennifer Shiman

The internet - a meeting place for teens and kid-minded adults to share a platform for their likes and dislikes in sports, fashion and entertainment - emphasis on dislikes and entertainment. However, it is also a great platform for talented individuals to host their creations for all to see. The most popular creation for the internet? Flash and short animated features. These webcomics and internet series (such as the Teen Girl Squad and Strongbad) have become a staple in entertainment to all web surfers. While fun and time-wasting, the horror fan had been left with few options for his animated net fix - until a little website entitled AngryAlien.com appeared in 2004. Their "30 Second Bunnies" skits (via a theatre troupe) present the best cinematic offerings, in a short amount of time - all performed by cute little squeaky-talking bunnies. Over the past couple years, what started as mostly horror-themed "episodes" has branched into an all-encompassing library of funny homages. In 2005 the Starz cable network commissioned a series of episodes to be produced for airing on television - and with the SE DVD release of *Titanic*, the Bunnies made their home video debut as a special feature. Are more DVD appearances in store for the series? What's next for the Bunny troupe? We find out in this one on one with series creator Jennifer Shiman.

HorrorHound: Could you tell us how the 30 Second Bunnies originated?

Jennifer Shiman: I'm an independent Flash animator based in Los Angeles, and 30-Second Bunnies Theatre started as a personal portfolio experiment. The goal was to make a couple sample re-enactments, hoping that a sponsor such as a movie/entertainment-related organization would commission a bunch of them, to be released online e.g. monthly. While the concept of the 30-second movie synopsis has been around, my thinking was - what would make it funnier still? If some sort of unrelated/ironic creature re-enacted said synopsis. The viewer reaction was so massive to the *Exorcist* bunnies - I ended up taking some time off to create a few more. Then Starz Entertainment Group began commissioning more parodies. Now the bunnies and I re-enact movies full-time.

HH: Horror seemed to be the big source of 30 second material when the website was launched - why do you think that is?

JS: I began with a lot of horror for the re-enactments because I am a huge fan of the genre, and I started with some of my favorite films. The juxtaposition of circumstance and bunnies is quite pronounced with horror selections. When I started making the pieces for Starz, I did three re-enactments for Halloween time, so more horror was in order.

HH: How long does it usually take to piece together an episode of the Bunnies?

JS: Roughly a month of full time work (50-60 hour weeks).

HH: Do you have to consider rights, approvals or licenses when working an episode?

JS: While the re-enactments fall under the "parody" category - I always tread with respect. Ditto with regard to licensing music and sound elements where needed.

HH: Have there been any shorts you wanted to produce, but for whatever reasons unknown to the public - you have been unable?

JS: Not really, but there are some movies I'm especially looking forward to bunnifying someday. Some of those in the horror realm include *Halloween*, *Poltergeist*, *Wickerman*, and *Rosemary's Baby*. Oh, and *Carrie*!

HH: How did the deal with Starz come about?

JS: They emailed me directly off my website and asked if I'd like to create three horror re-enactments for what was later titled the "Starz Hare-Raising Halloween Marathon." The audience response was so positive that they had me continue re-enacting movies, and here we are!

HH: Horror is so niche, silly and fun, are there any obvious differences in difficulty when doing Comedy or Drama films in comparison to the horror film?

JS: In horror, stakes are often extreme (such as high potential of beheading, demonic possession), which makes a nice sharp contrast to the fact that these are dangers for bunnies, or that bunnies are responsible for the bloodbath. Other genres can be challenging, particularly comedy which starts out already funny. But there are lots of subtleties to play with in any genre, which allows each re-enactment to be a unique experiment.

HH: Would you ever consider letting the fans decide what the next films you plan on tackling would be?

JS: Fan requests do influence my bunnification choices overall. Fan input played a major role in the bunnies re-enacting *The Ring* (which the bunnies and I just finished), because that was one of the most fan-requested movies. Starz is just finishing running a promotion for their subscribers, where people text their votes for the next bunnies re-enactment. Right now it's a close race between *Silence of the Lambs* and *Fight Club*.

HH: Is there any chance the 30 Second Bunnies will ever make a DVD premiere?

JS: I really want that to happen...I hope so!

HH: With Halloween approaching, are there any special surprises in store for us HorrorHounds?

JS: *The Ring* bunnies will debut in the coming month, and it's kind of creepy. Children under age 7 probably ought not watch it, to avoid nightmares. It creeped me out a lot while making it.

HH: Do you have any interesting stories about a celebrity or filmmaker commenting or critiquing one of your shorts?

JS: Writer (and animator!) Mike Dougherty and his writing partner Dan Harris did some voices for *Alien* bunnies -- then Mike and director Bryan Singer did some voices for *Jaws* bunnies (and *Superman* bunnies). That was lots of fun, and quite an honor!

For more Bunny fun, check out the official Bunny website at www.AngryAlien.com today!



Quoteable Quotes: *"Everyone will suffer." ~ Daveigh Chase (The Ring)*

SAN DIEGO COMIC CON INTERNATIONAL

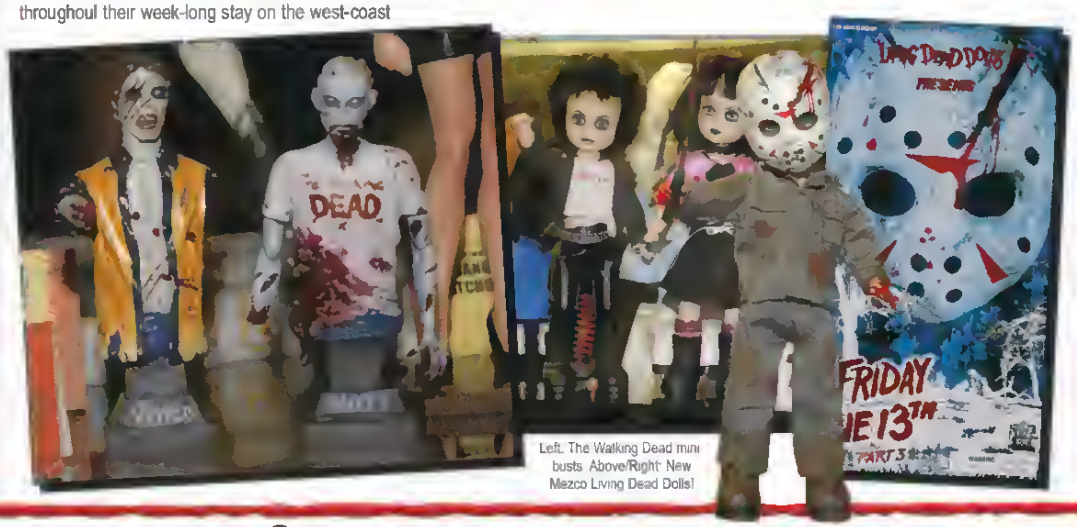
In Cooperation With ActionFigs.com

ROADKILL ON THE ROAD with HorrorHound

HorrorHound attended the San Diego Comic Con along with internet collectible-industry leader ActionFigs.com to bring you the readers the best possible convention coverage available. Check out www.actionfigs.com for a full photo-guide to this grand event.



The biggest fan fest in the world... a gathering of industry leaders from the realm of comic books, action figure and toy makers, video game, high-end collectibles, props and film... this is the San Diego Comic-Con. Literally building itself, over the past many years, into the meca for collectors, the San Diego Comic-Con has more than doubled in size over the past ten years and - at first glance - shows signs that the top-off may finally be coming. Not for lack of visitors or participants... but for lack of space. The San Diego Convention Center, over the weekend of July 26-29th, held one of the most packed-houses this writer has ever seen. Reports that a fire-marshall ordering a closing-of-the-doors to counter over-crowding and fire-hazards is but a perfect example of how insane this show has grown. Comic books are obviously the key ingredient to making the San Diego Comic-Con, as the name suggests.. but for an industry with such power-hitters as Spider-Man, Batman, Superman, The X-Men and Spawn, you wouldn't think that most of this show leaned towards other aspects of entertainment. In fact, it is the toy company announcements and showings, such as Sideshow Collectibles' *Star Wars* and *Lord of the Rings* reveals - or NECA's *Grind House* and *Frank Miller's 300* premieres that made news of the show. Lionsgate was on hand to present fans with a host of freebies and sneak peeks at the latest film releases, such as *Crank*, *The Descent* and *Saw III*. Lionsgate, however, was not alone in the promotion, as New Line Cinema featured an amazingly impressive display for *Snakes on a Plane* (for all the good it delivered) as well as heavily pushed their new *Final Destination 3* DVD release and the impending *Pan's Labrynth* theatrical film. Every studio pushed their goods at special panels that fans could attend - and witness the creators and actors discussing their new projects, and even field questions from the audience. *The Grudge 2*, *Saw III*, *Grind House*, *Ghost Rider* and other non-horror themed releases (such as LOST and *Spider-Man*) were available for fan-consumption. These film presentations, panels and signings (yes, you can wait in line for hours to get signatures from your favorite celebs), as well as filmed coverage (for documentaries and television studios, ala Fuse) are the major reasons that this convention has grown the way it has. If that wasn't enough, you could play the latest video game releases from your favorite tech company, or read through the previews for yet-to-be-released comics... Comic-Con has also brought out the artist and designer of many fans, and let their imaginations run wild in the realm of costumes. The Comic-Con Masquerade has become a legend of its own. Called Cosplay, costume design and wearing is one of the best parts of the show. Throughout the day I lost count of the number of Anakin Skywalkers, Stormtroopers, fairy folk, and Anime characters that descended upon the exhibit hall. Comic-Con's costumes have become even more elaborate over the years, letting the guests showcase their talents and just allowing attendees to be themselves and wear the uniform of a favorite movie character or something they made up without fear of being called strange by those who just don't get it. This writer was even treated to a lightsaber presentation by Darth Maul himself - Ray Park. You never know what's in store for you when attending the San Diego Comic-Con, but you can always be sure of one thing - You will see things you have never seen, you will spend money you didn't want to, and you will be entertained in ways you never imagined... so sit back and enjoy some of the pics and informative bits presented to *HorrorHound* throughout their week-long stay on the west-coast.



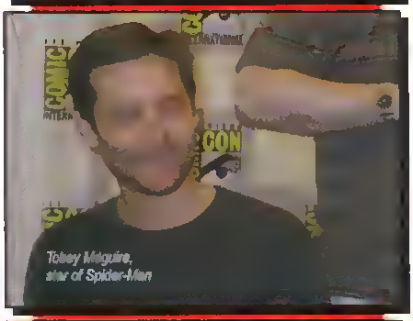
Left: The Walking Dead mini busts. Above/Right: New Mezco Living Dead Dolls!



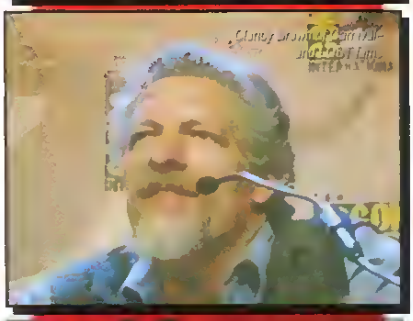
Dick Winter and FX legend Stan Winston



Crank and Snatch star Jason Statham



Tobey Maguire, star of Spider-Man





Above: An assortment of celebrities that were on-hand during the San Diego Comic-Con pimping their latest film project and mingling with the fans and press to help promote their name and, just to have a good time.

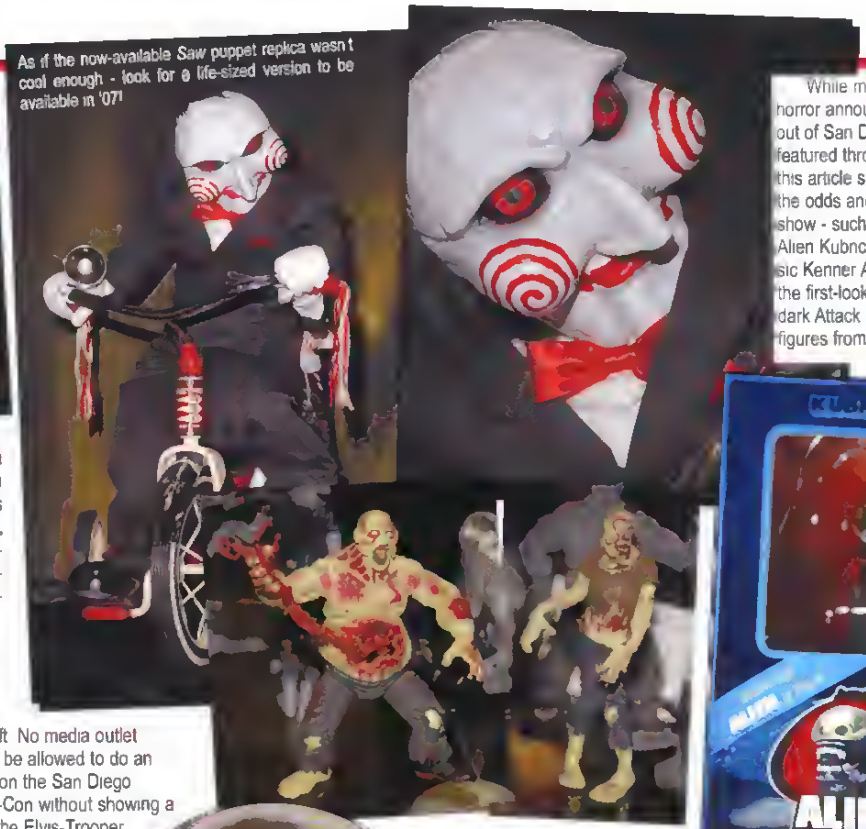
Did You Know? *Robert Kirkman is responsible for the Walking Dead comic book series, from Image Comics.*

ROADKILL ON THE ROAD WITH HORRORHOUND

SAN DIEGO COMIC CON INTERNATIONAL



It is also interesting to note that another large media event (for collectors) that occurs annually in February in New York, Toy Fair, has undergone major changes as well. Considering how enormous San Diego has become, almost equally, the once-important Toy event has shrunken into a shell of it's former self. With many toy companies that do not attend Toy Fair anymore - they are in full-force at the San Diego Event!



As if the now-available Saw puppet replica wasn't cool enough - look for a life-sized version to be available in '07!

While most of the really cool horror announcements that came out of San Diego Comic-Con are featured throughout this issue - this article showcases some of the odds and ends seen at the show - such as the exclusive Alien Kubnck, based on the classic Kenner Alien box design or the first-look at the glow-in-the-dark Attack of the Living Dead figures from Mezco net!





Left: No media outlet should be allowed to do an article on the San Diego Comic-Con without showing a pic of the Elvis-Trooper. It's an unwritten law.

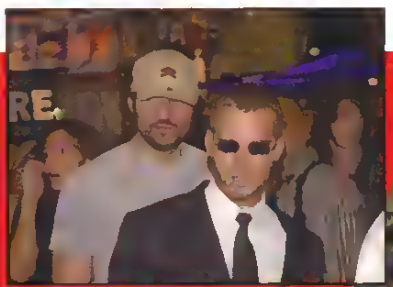


At Left: Hasbro hosted a great party in promotion to their acquisition of the Marvel license - which will see popular comic book characters (Spider-Man, X-Men), as well as their movie counterparts (such as the upcoming Ghost Rider film), released in toy form under the Hasbro umbrella. In celebration, Ari Arad and Stan Lee (as well as Tyler Mane) were on hand. At the Convention Center Nicholas Cage and Eva Mendes helped promote the new 'Rider film by fielding questions from the crowd and showing never-before-seen clips of the movie.













NECA was on hand with a slew of promotional posters and a limited amount of tickets which allowed fans to step on stage and receive autographs from the filmmakers and stars of the 2007 film *Grind House*. Tarantino, Rodriguez, Rose MacGowan, and Rosario Dawson were but a few of the names visiting the Con. And if you were lucky enough, you could have witnessed the live panel discussion on the upcoming feature, and even viewed the first bits of footage from Rodriguez's selection: 'Planet Terror'.

Movie Fact: *Rodriguez and Tarantino have teamed-up on past features: Four Rooms, From Dusk Till Dawn and Sin Ci*





Above: The Buffy display at the San Diego Comic-Con featured a number of first-time views for many Buffy the Vampire Slayer figures - thanks to Diamond Select Toys. New figures feature Willow, Kennedy, Kendra, Faith and Giles. Below: The first two mini-busts from the Willow wave featuring an innocent looking Willow and a darker Witch Willow.





List by Jessica Dwyer

CON SURVIVAL GUIDE

For the first timer or even for someone who has attended the Con before, it's always good to be reminded of some key things to help you survive the experience. These are some things we have learned from our travels into the realm known as The Comic-Con:

1: Wear comfortable shoes. You'll be walking A LOT.

2: Have some form of cash on you. You won't want to leave the convention center that often. The cafe inside the exhibit hall doesn't take debit/credit cards. The small Starbucks inside the front does - but it's normally crowded and is limited in terms of foodstuffs.

3: Bring snacks with you in a bag. Chips, jerky, things that you can munch on during panels and waiting in line to keep your energy up is always a good idea.

4: Extra batteries are a must. If you have a digital camera, make sure to have extras. You will take lots of pictures and they don't sell any in the hall.

5: Bring extra luggage to hold all the freebies and things you wind up buying. Trust me, you'll wind up with a lot of stuff that you don't even know how you got.

6: Tied to number 3, bring your own bottled water. You won't want to pay what they are charging around the building.

7: Figure out what you want to do ahead of time. You need a schedule that allows you plenty of time in between panels and will let you get to the next one. Most of these panels fill up and you might not be able to get in (especially if it's involving a big celebrity appearance).

8: If you really want to experience Comic-Con you can't just go one day, you have to attend the whole weekend. It's worth it.

Special Thanks to Jessica Dwyer, Steve Comenzo and Kyle Knight for help in covering this show.

NECA not only hosted a rare autograph signing at the convention, but they also world premiered the first figure in the *Grind House* action figure line - based on Rose MacGowan's character 'Cherry' from 'Planet Terror'. Rose will also portray a character in Tarantino's episode entitled 'Death Proof'. Also on display at the NECA booth was a host of actual screen-used props from the Rodriguez directed feature. NECA is optioning the possibility of producing a series of prop-replicas from the film, in conjunction with their action figure line (due in stores April of 2007), however nothing was confirmed at the time of the show. Check out next issue of *HorrorHound* for more information on *Grind House*, as it becomes available.





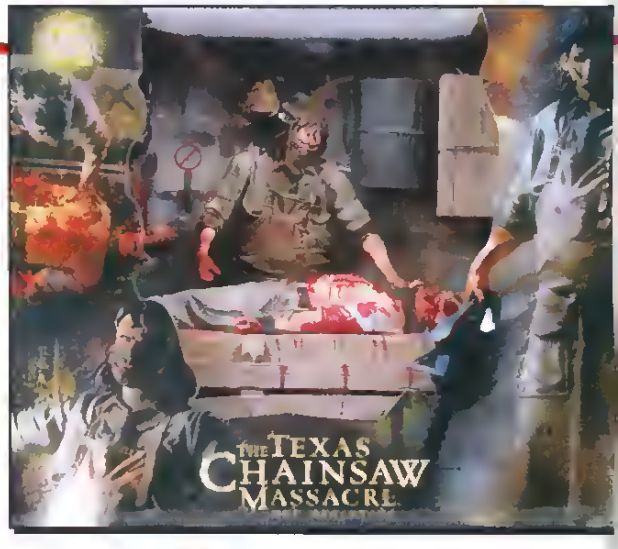




Did You Know? *Alyson Hannigan is one of the few Buffyverse mainstays to appear on both Buffy and Angel.*

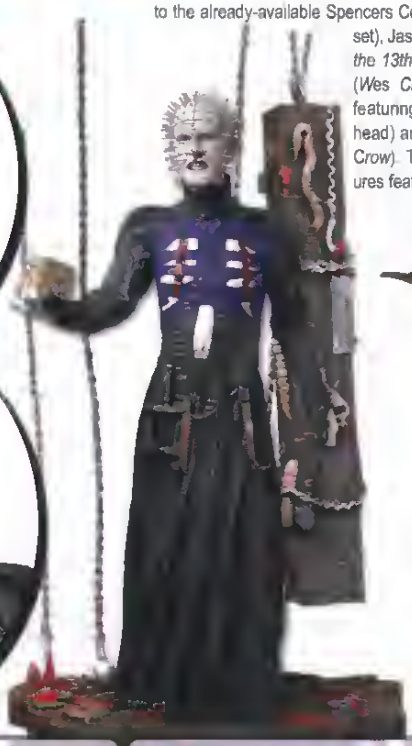
TOY NEWS

Shown at right is the new deluxe boxed set featuring Leatherface and victim. This marks the first time that a victim action figure has been produced, in all it's gory glory. Based on the "birth" of the maniac, this scene features the table and tools that help craft the killing masks seen in this and later films. The set features an alternate head, arms, chainsaw, hammer and other accessories. Shown below is the first assortment of Cult Classics: Hall of Fame figures. Included in this rehashed series are Pinhead (featuring an alternate Elliot Spencer (Doug Bradley) head and new base, which connects to the already-available Spencers Cenobite lair exclusive box set), Jason Voorhees (from *Friday the 13th Part 2*), Freddy Krueger (*Wes Craven's New Nightmare*, featuring an alternate demon head) and Eric Draven (*The Crow*). The Jason and Crow figures feature no major revisions

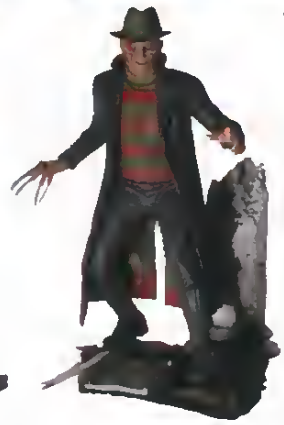














At left are the final packaged shots of the Cult Classics Series 5, which features the first-ever action figure interpretations of Hannibal Lecter (*Silence of the Lambs*) and the Jigsaw Killer (*Saw*). Jigsaw features a variant head, which allows collectors to purchase either Tobin Bell's likeness or the pig-head mask seen randomly through the series. Both versions will be packed equally in the case assortments. Also just revealed, NECA will begin a new series of Universal Monsters Head Knockers, which will feature the classic cast of monsters as seen at right. The Frankenstein Monster, Dracula, the Wolf Man and the Mummy will be joined later on by other classic monsters such as the Bride of Frankenstein and the Creature from the Black Lagoon. Also look for other horror themed bobbling head figures in stores later this year, such as the *Saw* puppet (check out page 10 for a sneak peek)









Below: The variation Jigsaw Killer featuring human and pig mask head available in stores this October

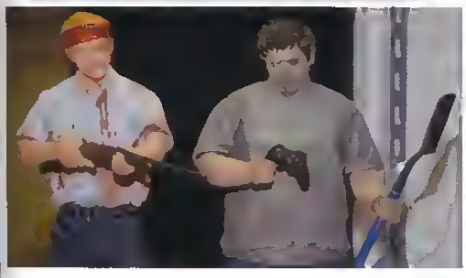




Did You Know? *The sequel to Saw was approved for production the weekend the original film opened*



HorrorHound gave you a sneak peek at the upcoming *Shaun of the Dead* Winchester 2-pack back in issue #2. This month we have finalized designs of the duo. Look for the set in stores this winter. The original "zombie" Ed, which you may have seen online during ActionFigs.com's San Diego coverage (pic shown below) has been pulled for a later release due to approvals. Possibly expect zombie Ed in a future Cult Classics line!



Resident Evil celebrates a birthday this year, and NECA didn't wait to capitalize on the event. Following the success of their RE4 action figure line, NECA has unveiled a series of figures based on the classic characters from the survival horror franchise. Chris, Jill, Hunk (not shown) and the standard Zombie are all included.

Coming to stores near you this fall... Bruce the Shark - a stuffed Great White is being released with a host of accessories that you can stuff in the shark's gaping mouth.





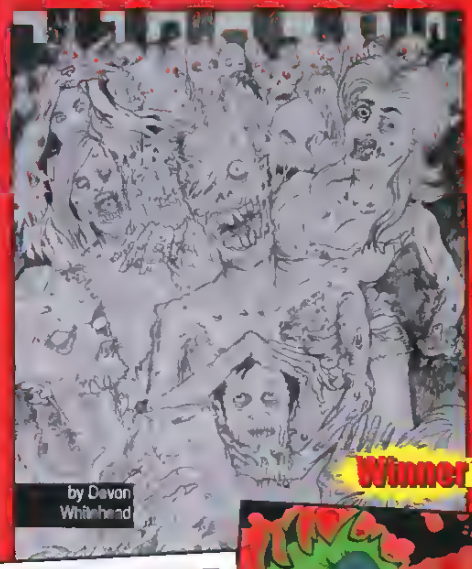
Marvel Comics' build-a-figure line (Figure Factory) has been growing with a number of new and exciting comic characters. While that's fine and good - what about us HorrorHounds? What do we have to look forward to with these new Marvel Legend releases? How about Blade the Vampire Hunter!? Another great new addition for the half-human, half-vamp comic/movie hero!



McFarlane Toys have revealed their third foray into the Simpsons action figure line and for the second time, Todd has reached into the Treehouse of Horror to find inspiration. This time, following one of the lesser horror tales of the show's yearly haunt episodes, the Simpsons figures are based on the Island of Dr Moreau (or Dr. Hibbert).

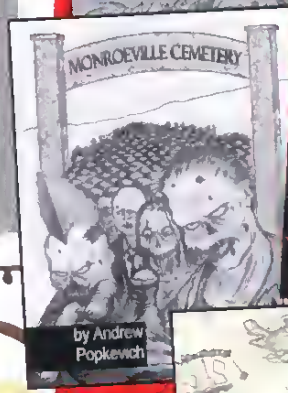
The DEAD Art CONTEST Winners

Over the past couple months on the *HorrorHound* website and on the *HorrorHound* myspace, we have been holding an Attack of the Living Dead zombie art contest - sponsored by Mezco Toys' new action figure line by the same name. The winner - Devon Whitehead - receives a complete set of Attack of the Living Dead action figures. Congratulations Devon!



by Devon Whitehead

Winner

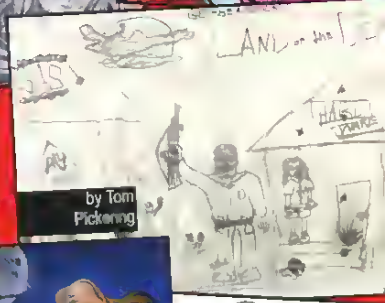


by Andrew Popkewich



by Joel Pavuk

Shown here are a number of runner-ups in the *HorrorHound* art contest. Thanks to everyone who participated!



by Tom Pickering



by Kenneth Simmens



by Alex Ray

Quoteable Quotes: *"Don't forget to kill Philip!" ~ Nick Frost (Shaun of the Dead)*

DIAMOND SELECT TOYS

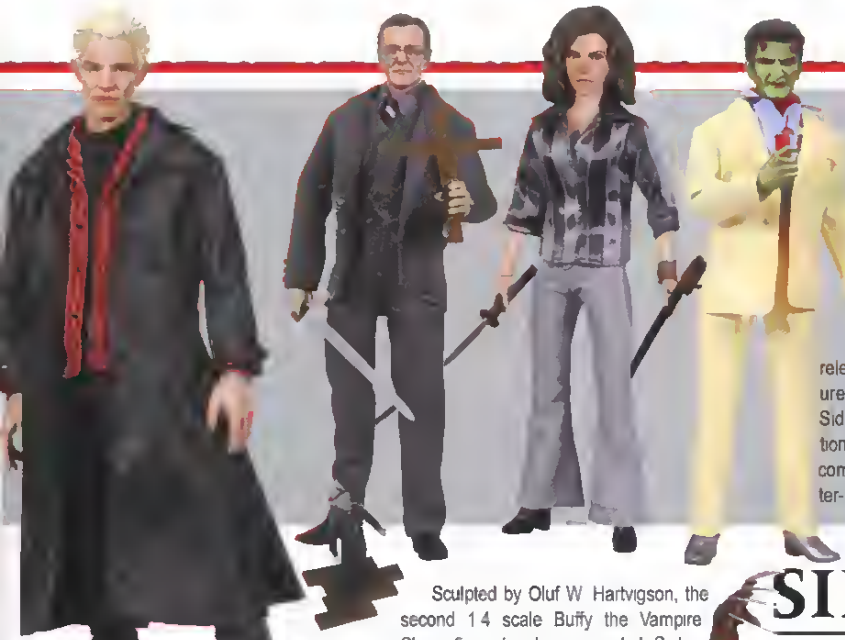


The amazing amount of new Buffy the Vampire Slayer toy releases and announcements have been staggering over of the last few months. New in-store releases such as the Buffy/Dawn regular assortment and the Spike/Angel deluxe wave have been joined by the Sunnydale School Library - which is an amazing playset that never needed to be produced, but is greatly appreciated. Outside of these new releases, the San Diego Comic-Con (see page 17 for full photos and details) revealed a number of new Buffy additions to look forward to; including a new wave of Willow figures (now as part of the deluxe line), which also features toy firsts - Kennedy and Kendra. Also revealed these past few months is the new Giles/Faith figure assortment, which features the characters in an assortment of outfits from episode-specific moments - including Giles as the Fyarl Demon. A Buffy magazine exclusive Glory was announced at the Comic-Con as well as a new assortment of Willow-inspired mini-busts. Also revealed from Diamond Select, just prior to this issue going to press, is the NEXT assortment of figures to follow the Giles/Faith wave ... this time starring a number of secondary characters from the Buffyverse.. Oz, Drusilla and (for the first time in toy form) Principal Robin Wood! 'Doppleganglend' Oz, 'School Hard' Dru and 'Surprise' Dru have been announced as the core case pack, with plenty of exclusives sure to be revealed by next issue. Now if only we can get an Angel based Charles Gunn and Connor series..



Movie Maniacs fans may have felt neglected by McFarlane Toys as of late, but this latest batch of 3D collectibles are sure to spark a fire in the horror world. Pulp Culture Masterworks feature iconic movie posters which are transformed into 3-D artwork you can display as a tribute to some of cinema's most unforgettable films. Both *Jaws* and *Friday the 13th* are now hitting stores while *A Nightmare on Elm St.* and *Alien* are due this December. Also be on the lookout for more films, such as the *Rocky Horror Picture Show* and *Predator* to be previewed in the future of this series.

Did You Know? *Lee Marvin was originally considered for the role of Quint (Jaws) by Steven Spielberg.*



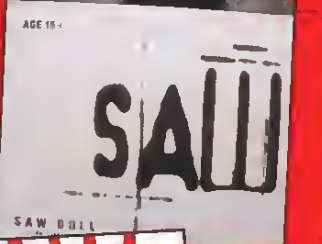
Giles, Cordelia and Lorne three of the more popular, and mainstay characters from the Buffy/Angel series. Now they are part of the Sideshow 12" action figure line! Retailing for around $45 each - Giles will be available in early '07 (packed with a mini Gachnar Demon), while Cordy will be available before years end and Lorne will be released in the first quarter of '07. All figures are being sold exclusively on Sideshow's website with no limited variations or accessories available. Each figure comes window boxes and features character-specific accessories and weapons.



Sculpted by Oluf W. Hartvigson, the second 1:4 scale Buffy the Vampire Slayer figure has been revealed. Spike the once arch nemesis of Buffy turned boyfriend and hero, will be immortalized in one of the most impressive Buffy collectible releases to date. Available in normal and vampire face variations - Spike carries a retail price of $249.99.

SIDESHOW COLLECTIBLES™







New products from Sideshow. Above: the *Saw* Medicom produced doll replica. Below: the San Diego Comic-Con exclusive 'The Dead' security guard.

The Freddy vs. Jason Scream Scene:

From SideshowCollectibles.com: "Sideshow Collectibles is proud to bring home the fury of these two rivals with the *Freddy VS Jason* Scream Scene, an intricate polystone diorama capturing the two most famous icons of modern horror and their determination to destroy one another. Standing over 15 inches tall, Freddy's gloved arm is outstretched and ready to slice at Jason, while staying out of reach of Jason's devastating machete. Each *FVJ* Scream Scene is cast in high-quality polystone, hand finished and hand painted to exacting standards. Each piece is packaged in a durable foam interior, safe for shipment, and a beautiful full color box."

Available in the first quarter of 2007, the Scream Scene carry's a retail price of $199.99 and the first fans to pre-order the piece online will get an exclusive Freddypillar (Freddy-caterpillar), which has been captured in collectible form as a polystone miniature that may be displayed with the *FVJ* Scream Scene, or separately.



New bust announcements from Sideshow Collectibles include the 1:1 scale (life sized) Bela Lugosi bust. Sculpted by Miles Teves, this highly impressive *Dracula* piece is limited to only 250 pieces and carries a retail price of $449.99. Ships late this year.

Also, in the bust world, comes the *Terminator* legendary scale mini-busts. Standing around 11" tall, the T-800 and T-1000 pieces both carry a more affordable $199.99 retail price and are sculpted by Jeff Yagher of the Hollywood Collectibles Group.



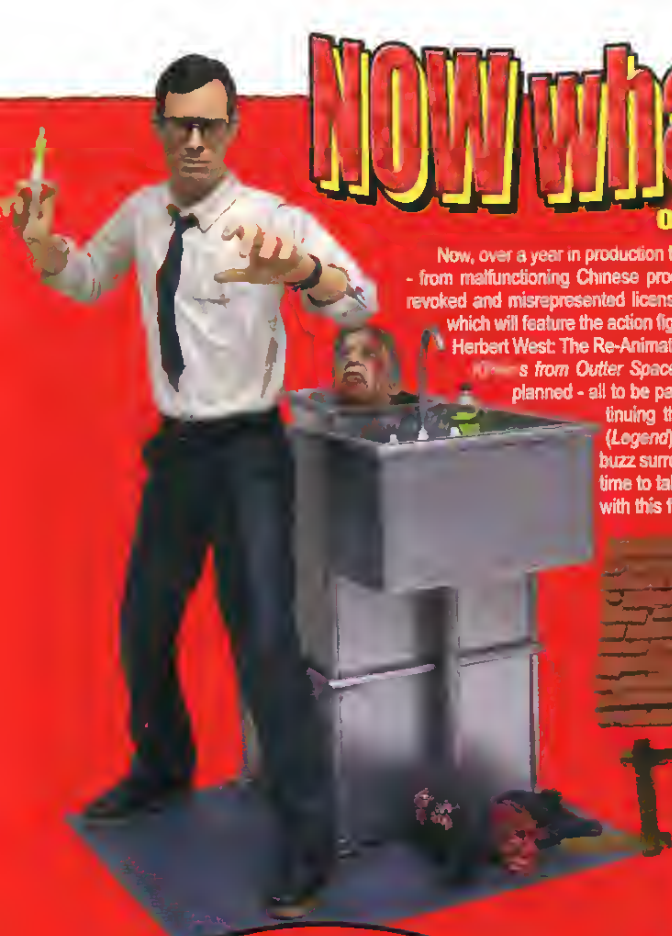
*San Diego exclusive Freddy

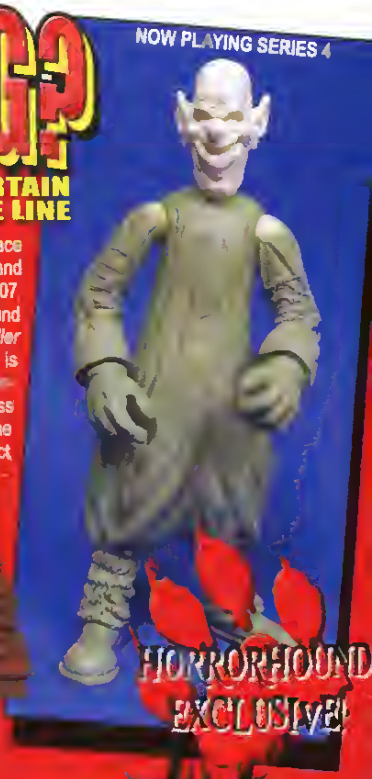
Did You Know? *"Listen to them. Children of the night. What music they make." ~ Bela Lugosi (Dracula)*

NOW what's PLAYING?

A LOOK BEHIND THE CURTAIN OF THE SOTA TOYS HORROR FIGURE LINE

Now, over a year in production troubles, having dealt with every problem a toy company could face - from malfunctioning Chinese producers to closing store outlets, faltering distributor accounts and revoked and misrepresented licenses - SOTA Toys is back on track and is aiming for a solid 2007 which will feature the action figure debuts of some of horror's most wanted - The Leprechaun and Herbert West: The Re-Animator. On top of these, one of the best selling licenses for SOTA (*Killer Klowns from Outter Space*) will receive it's second toy release, and a Tremors box set is planned - all to be part of Now Playing series 4. Also announced, SOTA plans on continuing their resin and 18" pieces with new product featuring Darkness (*Legend*), Pumpkinhead, Toxic Avenger and Herbert West. With all the buzz surrounding the new announcements, we thought this was the perfect time to talk with Jerry about everything SOTA has accomplished thus far - with this figure-by-figure commentary on the Now Playing series:







Right: The announced Darkness statue

SERIES 3 IN STORES SOON!

Dog Soldier: "David Allen is a very good friend of mine. He told me he always wished there would be a figure of the wolf, but never dreamed it would happen. I wasn't surprised when we announced it, that fan reaction was through the roof." (figure not shown)

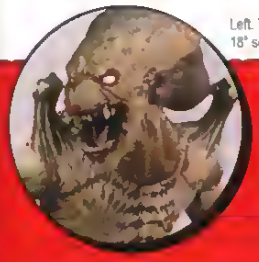
Meg Mucklebones: "I get a lot of flack for this one as a "waste" of space in the lineup... perhaps I'm just too much of a fan of this character, but I think it makes a great figure."

Dog Soldier Variation: "The grey bloody wolf was a given, as I knew Tower was going to want something special. They're a pretty open-minded retailer, so the blood doesn't bother them."

***The Thing* box set:** "My favorite scene from my favorite film of all time... In case you don't know, Kurt Russell LOVES this film... He can talk about it for hours."

(not shown: The Baron from Dune)

Movie Fact: *The Chiodo Brothers not only brought us the Killer Klowns, but also the Krites (Critters).*



Left: The upcoming 18" scale *Pumpkinhead*



The *Darkman* and *Thing* statues now available

Nightmare Demons: "I'm a huge *An American Werewolf in London* fan and I thought people would have eaten these up... but sales were so-so, which is why we haven't released anything else from *AWL* yet... though we will in 2007. Because of this figure, I met and became friends with John Landis... freaking JOHN LANDIS!! To this day, it blows my mind when he calls."

Darkman: "I was incredibly excited to nab this license. I thought for sure McFarlane would have owned it. I sculpted it myself and I'm very pleased with how it came out. One of the few figures I wouldn't change anything on. I also worked on the film and sculpted the 1/6 scale miniature *Darkman* used for the scenes where the warehouse exploded... it's always nice to revisit something you enjoyed doing."

The Toxic Avenger: "As many know, I designed/sculpted/created Toxie for *Parts 2* and *3* so no one knows this character better than I do. It's funny when people point out things that are "wrong" with it and I tell them I made the original and it's dead on. It was a real pleasure working with the Troma team again after many years. I'm a huge Troma fan. The stories I could tell you about filming the Toxic Avenger films!"



The Now Playing line also plays host to a new series of resin collectibles, which is a cost-effective way of utilizing the licenses SOTA already retains. tooling costs on such collectibles are low and production turn-around is timely and easier to control. One of SOTA's first genre-related resin products featured Riddick, from the Pitch Black series. Since then, an assortment featuring Darkness from Legend, The Thing, Kessler wolf from An American Werewolf in London and Darkman have been produced, with a higher-end Darkness on his throne planned, as well as a Leprechaun mini-bust and other yet-to-be-announced pieces. "I'm really into doing more of these, some came out better than others. There's a lot of cool stuff that can still be done here" Jerry notes.



Killer Klown: "The Chiodo Brothers, who made the Klowns, are friends of mine from the special FX world, so I had to do this one up. Everyone had a different opinion of which Klown we should do first. I'm really proud of this figure... I don't think anyone ever thought a Killer Klown toy would be made."

Klown Variation: "Tower again wanted an exclusive as the *Darkman* sold well for them. Luckily the *Klown* lends itself to variations. I actually went over to the Chiodo studio to take tons of reference pics."



Jeepers Creeper: "Another film I really like... I hate to sound like an egomaniac, but I try to only take licenses for stuff I'm into. If I'm not into it I have a hard time doing a good job on it. I knew the fans REALLY wanted this figure and the sculpt had to rock. I think it does... looking back he's crouched a little too low but we didn't know it at the time because we sculpt much larger than the actual figure will be... so when we looked at it it was 18" tall and you could easily see his face. You're always learning little lessons here and there when it comes to manufacturing."

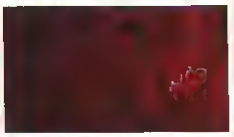
Imhotep: "I LOVE the first 'Fraser' *Mummy*. I think it's the closest anyone has come to that feeling you get watching *Raiders of the Lost Ark*. I also dig the concept behind the Imhotep but I thought the CGI execution was shoddy at best. I had always wanted to sculpt my own version of it and this was the perfect opportunity. Though the irony is I didn't have time to sculpt it, so Alexi did... and he probably did a better job than I could have as he's amazing! I especially like that we made parts hollow, so you could see through him...lots of people didn't realize that until they had the figure in hand."



Darkness 18": "My pride and joy... I sculpted most of it myself. He's one of my favorite characters of all time... some people love *Predator* or the *Alien*... I love Darkness (though ironically I don't actually like the film *Legend*). Unfortunately he was the last thing produced at the "old" factory and they cut some corners resulting in breakage issues. Even so, I feel it's the best 18" scale figure anyone has ever produced."

In *HorrorHound* #2 we posted our list of the 10 most wanted toys in horror. This issue we asked the owner of a toy company to list his. Specifically - those of which may never receive toy treatment (the B-variety):

Mutant Bear (Prophecy)



Damien (Omen)



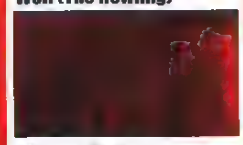
David (Lost Boys)



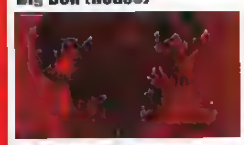
Audrey 2
(Little Shop Of Horrors)



Wolf (The Howling)



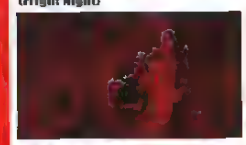
Big Ben (House)



Zoolander (Zoolander)



Jerry Dandridge
(Fright Night)



Guyver (Guyver)



Tooth Fairy (Manhunter)



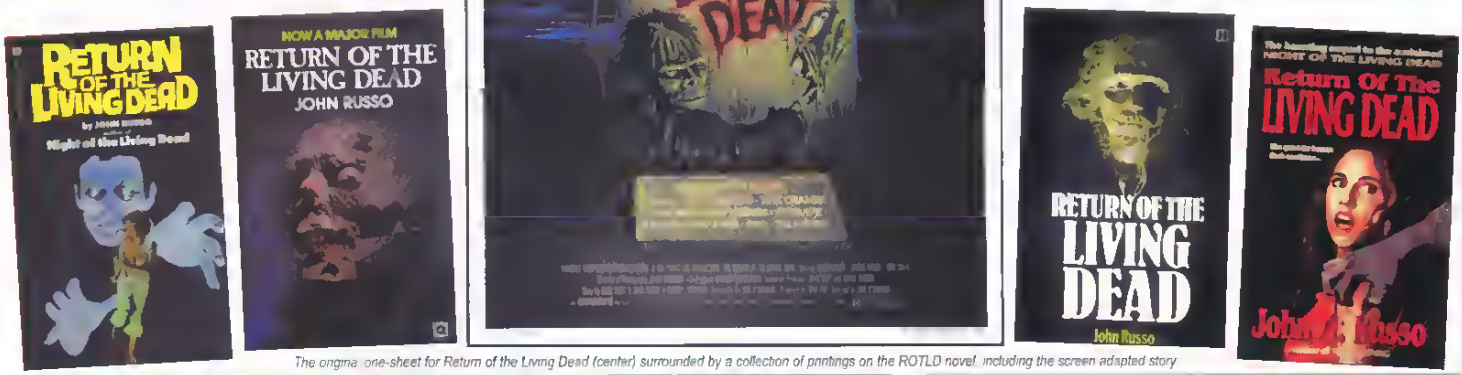
Quoteable Quotes: *"Are you so eager to see blood flow?" - Tim Curry (Darkness from Legend)*

THE RETURN OF THE LIVING DEAD

OVER 20 YEARS OF BRAIN-EATING FUN!

They're back . they're hungry . and they're NOT vegetarians The date July 3, 1984 The setting: the Uneeda Medical Supply warehouse, where an accident prompting what can only be described as *The Return of the Living Dead* occurs After a mutual decision was reached between *Night of the Living Dead* creators George A Romero and John Russo regarding film rights, it was decided that Romero would retain the rights to the "official" sequel films while Russo would continue to use the term "Living Dead" in his future works Russo co-wrote the *The Return of the Living Dead* in 1979 as a continuation to *Night*, which saw a zombie outbreak years after the original nightmare, this time revolving around a small town, a couple very scared girls, a sheriff and crazed looters Not exactly mind-blowing, the book did however carry with it the prestige of the creators and the title - and the movie rights were sold promptly

Although the rights to the film were left unutilized for many years, when the project was finally greenlit, the film was announced to be directed by Tobe Hooper, the man who gave us the cult classic *The Texas Chainsaw Massacre*, based on a rewritten script by Dan O'Bannon, who had written the hit film *Alien*. Hooper and O'Bannon's goal was to create a new zombie film that would not be considered a carbon-copy or rip-off of the *Dead* films Romero was already producing Because of this, the duo were not interested in the original Russo script, as it appeared as a true sequel to *Night of the Living Dead*, embracing the film's direct mythology O'Bannon's script was geared to capitalize on Hooper's strengths as a director and to make the movie a black comedy, keeping the picture as far away from the "serious and depressing" nature of the Romero *Dead* films as possible Oh yeah and it was meant to be shot in 3D! Writing the script to these specifications, O'Bannon helped to reinvent the zombie folklore we had all come to know O'Bannon's new innovative zombies now ran, not lumber talk, not groan and hunger for not human flesh, but for brains! Hooper then surprisingly jumped ship when offered a directing spot with Cannon's Space



The original one-sheet for Return of the Living Dead (center) surrounded by a collection of printings on the ROTLD novel including the screen adapted story







Left: The original set of The Return of the Living Dead Spanish lobby cards Right: One of the many exciting original art pieces (featuring Trash and a host of reanimated corpses) in the form of the French theatrical poster for the original film

ROTLD Quote: "But I don't care darling, because I love you, and you've got to let me eat your brains!"
~ Thom Matthews (ROTLD)

Vampires film. *Lifeforce*. "Globen over at Cannon approached us about a project based off of the Colin Wilson book 'The Space Vampires'" O'Bannon told *HorrorHound*. "He approached me to script it and asked Tobe to direct it. So Tobe left *Return*, poof! I'm going to do this instead of *Return*. I brought Don Jakoby in to help write the vampires script. We wrote that. While we were doing it, the producers of *Return* asked me if I wanted to direct. I said okay." This left O'Bannon a unique opportunity to step in and direct his first motion picture. "I wasn't entirely thrilled though, because I had tailored this to Tobe's strengths as a director and not mine. No one had to tell me that if I did this, and said I wanted to do a complete page 1 rewrite, that I would torpedo everything. So I went ahead and did the best I could with what I had tailored to another director." O'Bannon continued, "If I'd been writing for myself, it would have had certain elements like a plot, things like that. It seemed to me a complete waste of time when writing it for Tobe. Especially when it takes longer to write like that, so I didn't get to show off my strengths."



The original one-sheet for Return of the Living Dead Part II

Artist William Stout was hired by O'Bannon as production designer, and made film history as the youngest person to ever hold this title at the age of 35. "Dan O'Bannon made a very short list of the two people he wanted to be production designer for *Return of the Living Dead*," revealed Stout. "He wanted someone who was outside the normal PD training. At that time, almost all PD's came from an architectural background and they worked their way up from set designers. O'Bannon was the man who put together the art team that designed *Alien*, and none of those guys came up traditionally through the movie ranks. Ron Cobb, Moebius and Giger - these were all comic artists and illustrators, and Dan wanted that kind of look for *ROTLD* as well. His list was Bernie Wrightson and myself, and he gave the list to the producer and said "Hire one of these guys as the production designer". Well, the producer did his homework and found out that I had a whole string of film credits already. I think Bernie was Dan's first choice, but Bernie didn't have the film credits I did, so the producer lied to Dan and told him that Bernie was too busy or couldn't do it for some reason, but he signed me on, so I was the PD. I talked to Bernie afterwards and he said 'They never called me!!' [laughs]". Stout's zombies were influenced by Police Pathology photos, the Mummies of Guahajuato and by the art styled zombies of Graham Ingels and Jack Davis from E.C. Comic book titles Tales from the Crypt, Vault of Horror and Crypt of Terror. Regrettably many of Stout's original zombie designs never made it on screen.



The original advertisement announcing the Hooper/ O'Bannon 3D team-up that never was!

Making The Dead

Special make-up effects artist William Munns was initially brought on board to handle zombie effects. While many of his creations, like the first corpse to rise from the grave and the Tar-man had been considered substandard but effective, his zombie make-up effects were compared to the quality of cheap halloween masks. On a very low budget, and with forty zombie extras to make-up (and other principal characters to create), Munns seemed simply overwhelmed. When his work did not meet the expectations of O'Bannon, he agreed to leave the project. In retrospect, most of the crew seemed to have never wanted Munns on board to begin with. "Rick Baker, Rob Bottin... all these guys were really good friends of mine and I knew that, just as a favor to me, I could get them to do work on this film." Stout explained. "The producer owed a favor to Munns, so he hired Munns for the film instead of me hiring my own guys... and quite frankly, his work was substandard and very disappointing." Munns' reasons for not being able to meet expectations were chalked up to time constraints, sheer volume of work and a limited crew, which all lead to a lot of compromise. His Tar-man character, brilliantly played by actor Allan Trautman, is arguably the most memorably vile movie zombie of all time. This zombie was one of the few original designs by Stout to be seen in the film. Munns had finished the majority of the effects work he was hired to do before his untimely exit. Kenny Myers, who was hired to finish the Yellow corpse from the freezer sequence (started but not completed by Munns, due to O'Bannon's lack of satiety and disgust for his work over this period), went above and beyond the call of duty with improvements to many pick-up zombie scenes including some major improvements he made to the head of the Tar-man zombie (for close-up shots). The last two mechanical effects scenes needed to complete filming involved the split-dog and a half female corpse. William Stout: "I called Rick Baker and asked if he could help me out. Rick said "I'm busy with a film but could give you one of my best guys"... and he sent over Tony Gardner, who was young and fresh and eager to work on the film." These two effects were completed by Gardner and the half female corpse scene is simply an amazing top notch example of true movie effects magic at its finest.



Brains!

The film centers around two groups of characters and the transcendent events that befall them one fateful night. First, Uneeda Medical Supply warehouse employees Freddy (a young punk learning the ropes at his first real job played by Thom Matthews, *Friday the*


An example of the various press kit images released for promoting Return of the Living Dead, as well as the original Japanese Souvenir book (above, right) featuring an iconic design and alternate title, Battalion.

ROTLD Fact: Linnea Quigley (Trash) wore a lower flesh-tone covering, as to not be completely nude in the film.

13th Part VI: Jason Lives), Frank (his animated bumbling boss/uncle, played by James Karen, *Poltergeist*), the paranoid owner of Uneeda Burt Wilson (played by Clu Gulager, *A Nightmare on Elm Street Part 2: Freddy's Revenge*) and Burt's close friend and local mortician Ernie Kaltenbrunner (played by Don Calfa; *Corpses Are Forever*) who is called on to perform a really BIG favor. The second group of characters is composed of slacker punk rockers looking for a place to party in their boring hometown of Louisville, Kentucky; while waiting on their friend Freddy to get off work, Tina (Beverly Randolph) has to meet Freddy for their date later that night, Chuck (John Philbin; *The New Kids*) is trying to hook up with Casey (Jewel Shepard; *Raw Force*) while Suicide (Mark Venturini, *Friday the 13th: A New Beginning*), Scuz (Brian Peck), Spider (Miguel A. Nuñez Jr., also from *Friday the 13th: A New Beginning*) and the punk exhibitionist Trash (played by scream queen legend Linnea Quigley) are partying down in the old run down Resurrection Cemetery, which happens to sit across the street from the Uneeda Medical Supply warehouse.

Never Go Near Those Tanks!

When Frank tells the story behind the movie *Night of the Living Dead* to his new understudy Freddy, he reveals that it was based on a TRUE case. In 1969 at a VA hospital, a chemical (2-4-5 Trioxin, which was being developed for the army by a company called Darrell Chemical Co.) spill occurred and leaked down into the morgue triggering the re-animation of several corpses. The director of the *NOTLD* was threatened that if he told the "true story" he would be sued. This, of course, lead to the scrabbling of the facts. This story also told of the removal of the re-animated corpses by the army, where they were promptly shipped from the hospital. A typical army screw-up lead to the tanks being delivered to the Uneeda warehouse, where they have slumbered for fourteen quiet years. Freddy's curiosity peaked as the pair stroll downstairs to the basement for a quick peek. Upon seeing a chemically-preserved corpse in the tank, Freddy inquires "These things don't leak do they?" Frank reassuringly replies "These things were made by the US Army corp of engineers!" then giving the tank a good solid slap! In a burst, the Trioxin busts through the tank, hitting the duo square in their faces, while permeating every room of the Uneeda warehouse with the gas and thus beginning the twisted story of carnage and corpses!



Original set of 8 French lobby cards for Return of the Living Dead Part II

After regaining consciousness, the two are faced with the horrors of a living dead split-terrier barking and panting, pinned butterflies flapping their wings and worst of all a re-animated cadaver trying to break free from the deep freezer. They then do what any good responsible employee would, they call the boss. Burt arrives on the scene and is none to pleased with Frank's total disregard for his instructions to never go near those tanks. After a discussion between the three leads to the deduction that the only way to kill a zombie is to destroy the brain (via the film rules from *Night of the Living Dead*), a brilliant plan is hatched (and spoiled) when they realize that the movie lied: these zombies can not die from a shot-to-the-head. In fear of losing his business, Burt relies on Ernie Kaltenbrunner (a mortician with a funeral parlor/mortuary, complete with a crematorium) to help dispose of the kicking and squirming limbs of a now-dismembered stiff. Ernie, who is mortified by the secret he becomes privy to, expects a huge favor in exchange for services rendered. When the burned limb's smoke rolls from the chimney into the night sky, it causes a rain shower that carries the chemical deep into the hollowed grounds of the local cemetery graves. The punks, who are calming down from a fully-nude strip tease (courtesy of Trash), panic as the Trioxin-filled rain burns at their skin. After scrambling around, in an attempt to find refuge, a group of the kids find their way to the Uneeda warehouse to find their friend Tina (who is screaming for help) hiding in a locker from the barely mobile Tar-man (tank zombie). Suicide is the first to fall victim to the *Living Dead* as the story starts to turn from comedy to all out horror. Running from Uneeda, back to the cemetery, the group spreads out, running for their lives in different



Original UK VHS release of ROTLD featuring original art

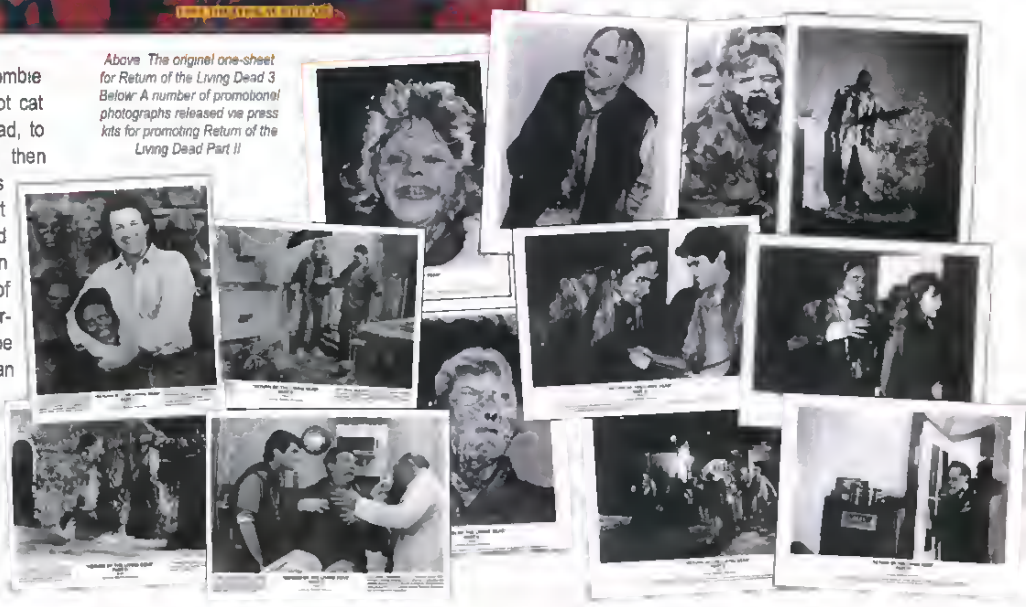


German promotional poster for Return of the Living Dead Part II

ROTLD Fact: Forrest J. Ackerman has a cameo in *ROTLD Part II* as zombie Harvey Kramer.

directions. Trash (who is still nude) is left behind to endure, what she earlier explains to be her fantasy of the worst way to be killed; a group of hungry cemetery residents making a meal of her body. "Here was the thing, it was an instance of me miscalculating," O'Bannon explained about the decision to have Linnea appear nude through most of the film. "I was pretty sure that the audience for this thing was going to be mostly male. So, I immediately realized I wanted to put something in there sexy for their interest. But my miscalculation showed that when the picture actually opened, I went to the theater and saw that it was crowded - it was a fifty/fifty mix crowd of very hip punk youth types. But completely fifty/fifty. If I had any notion, Thom Matthews would have also been naked. I would have had his pants off quicker than you could have blinked." Trash later returns as a semi-obscure zombie (thanks to a bath in a Trioxin filled rain puddle). Back at Ernie's funeral parlor, Frank and Freddy are being told by newly-arrived paramedics (who believe them to be poisoned) that their bodies have dropped to room-temperature and both are also feeling the painful effects of rigor mortis, a tell-tale sign that they should be dead. More characters die as Spider, Tina and Scuz finally find shelter in the funeral home. A great scene involving Ernie ensues, as he goes for his car and courageously investigates the situation, when he is mortified to see a sole amputee zombie munching on brains. "Everyone loved that guy" Stout said of the amputee. "He had such great spirit. I believe our casting person found him - and those were real brains he was eating! We paid the zombie extras $5 or $10 more if they ate real brains... we got cat brains." After shooting the amputee zombie in the head, to only result in the zombie trying to give chase, Ernie then reports back to the group. "Their all over the cars!!!... it's horrible!!!" All who enter the Resurrection Cemetery that night will not be mobbed by clumsy creatures, but skilled killing machines who will swallow up every human brain that crosses their path. The beforementioned group of survivors hold up in the mortuary as they attempt to survive *The Return of the Living Dead*, until a crude escape plan leads to a phone conversation that brings about an army contingency plan to deal with the situation! Stout continued, explaining his love for these new killing machines. "The Romero zombies reminded me of what a friend of mine said about the Mummy. "Anyone who can't outrun the thing deserves to be killed". It made perfect sense to me. It would really amp up the action and terror that these zombies can run you down, and I loved that they spoke because it gave you a window into their world of what they were going through."





Above: The original one-sheet for Return of the Living Dead 3. Below: A number of promotional photographs released via press kits for promoting Return of the Living Dead Part II

Sequels!

A string of movies were released over the years leading to a impromptu film series. The second installment appropriately titled *Part II* was released in 1988 as a comedy parody of the first film. "I was [asked to return]." O'Bannon mentions of his sequel chances. "I asked too high a fee. The first one had been successful and had done well and I wanted a higher fee to compensate me for whatever grief I was going to have to suffer. They just didn't want to pay." Even William Stout was asked to return for the Return follow-up. "They gave me the script for the first sequel and I was shocked and disgusted that entire sections of the first film had been plagiarized, and I refused not only to work on the sequel for that reason, but I also refused to allow them to use any of the creatures I created on the first film. They missed the whole point of the first movie. The point of the success of the first film was Dan's originality. By copying Dan's film, there's nothing original about that. The point was to innovate, create new things people have never seen. They completely missed that."

While the plot is not a complete rip-off, the jokes and acting are very campy. The picture has it's moments, and does expand on the zombie rules created by O'Bannon (such as stopping the zombies with electricity). Interesting side notes on who did return for the

Home Video timeline

Although one of the more treasured released from the '80s (in the midst of the VHS Boom) *Return of the Living Dead*, and its sequels, saw very few home video releases over the past 20 years. Here is a look at the release schedule for the VHS, Laserdisc, Movie CD (ala VCD) and DVD on the four available *Return* films.



1986 · 1986 · 1988 · 1988 · 1995 · 1995 · 2001 · 2002 · 2004 · 2006

ROTLD Quote: "It wasn't my fault Harvey, we ran out of type O!" ~ Philip Bruns (*ROTLD2*)

Do You Wanna Party?

Soundtracks can have a strong impact on how a film is remembered by fans. Punk rock in the '80s was still somewhat underground and meant a lot to the nitch group of faithfulls. Return's soundtrack bands were a perfect mix of this scene. We asked Dinah Cancer of 45 Grave how her, and the band, came to be such a large part of the film and how it is remembered. Here is what she had to say:

HorrorHound: How was 45 Grave selected to be one of the bands featured on *The Return of the Living Dead* soundtrack?

Dinah Cancer: Enigma Records had shopped us around. They called us to tell us they found this project through 20th Century Fox that was looking for punk bands for a horror movie, *Return of The Living Dead*. They felt we would be perfect with our looks and sound. SPOOKY! They liked the energy of 'Partytime'. They had already picked the Cramps and the Damned, and most of Enigma's roster ended up on the soundtrack. We agreed to do it. It was cool to do music for a horror movie, we are all horror buffs! As it turns out, Enigma pressed the soundtrack of the movie.

HH: Were you aware that 'Partytime' was going to be used for the film's main theme?

DC: No, not at the time. We were given the rough-cut print to write around the movie. Most of the shooting was done and being edited. There was no sound, just the images and barely audible dialogue. Extreme rouge cuts. They LOVED the music, but the movie company did not like my lyrics to 'Partytime'. So I had to rewrite them for use in the movie. Enigma returned to us and asked if I could change the content of 'Partytime' for the soundtrack. So we came up with the Zombie version. The "child abuse" story didn't sit well with them. But then, I don't think they were aware what the lyrics were until that point; record labels rarely read anything. It's based on a story that I read in a True Crime mag. The insanity and cruelty that went on. The original version of 'Partytime' is about child abuse and was written as a tribute to the little girl: Sabine. The song is about what her family did to her and how she didn't deserve it. So, I hope wherever she is right now is a never ending birthday party for her. Always having fun. And at peace.

HH: What were your initial thoughts about the film upon seeing it for the first time, and how your song was used in it?

DC: Excited. Shocked. A whole flood of emotions came out. We went to the screening of *ROTLD* here in Hollywood with the cast and crew. They never said how the song was going to be used. They made it pretty prominent thru the whole movie. That surprised us.

HH: What are your feelings regarding how your song has become a large part of how the movie is remembered today?

DC: When I started to perform live again with 45 Grave last year, I didn't realize how much something like a movie has impacted people. I had fans that said the first 45 Grave song that they ever heard was from the *ROTLD* film. Then they looked for our other albums. Then they would sing 'Partytime' to me. It was, and still is, a proud moment to be associated with the cast and crew of *ROTLD*. Over the years, I have occasionally run into the cast members at conventions. We exchange autographs. I went to the Anniversary party at the old Egyptian Theater on Hollywood Blvd in 2005 for the release of *ROTLD* on DVD. It was the best panel I had ever seen. I joined them as a panelist for the audio department. I finally met Dan O'Bannon, Beverly Randolf, and the other members. I was asked to answer questions on 'Partytime'. My answer: You don't know what an impact that you'll have on people when you start working on a project. You hope that it will be the blockbuster or a cult icon. I was lucky. I had a chance to be associated with a cult movie. And I'm still proud to be a part of cinema history.



Above: Various soundtracks from around the world for both the original and sequel to Return of the Living Dead, as well as the rare vinyl picture discs produced for the original film

sequel include: Allen Trautman reprising his role as the dripping Tar-man zombie, James Karen and his sidekick Thom Mathews (as grave-robbers this time around) accompanied by Suzanne Snyder (*Killer Klowns*), Brian Peck (Scuz) returns to play many principal zombies through out the film, and Jonathan Terry returns as Col. Glover and has the same exact phone conversation he had in the original film; only this time with a young Jesse Wilson; played by Michael Kenworthy (*The Blob*, 1988) The most overly ridiculous moment of the film comes when a Zombie clearly dressed up to be Michael Jackson from the 'Thriller' music video dances across the screen when the zombies are being electrocuted

The third film, hated by some and loved by others, is of a more serious nature than even the first, giving more insight into the military's intended use of the 2-4-5 Tnoxin as a weapon. The film is directed by Brain Yuzna (*Re-Animator*) and starring J. Trevor Edmond (*Lord of Illusions*) as Curt Reynolds, the rebellious son of the army Col. John Reynolds (who is overseeing the research and development of the new Tnoxin based bio-weapons), and Melinda Clarke (*Spawn*) as Julie Walker, Curt's sexy girlfriend who meets with an unfortunate accident. Love takes on an interesting new twist when Curt sneaks his now-deceased girlfriend onto the army base for a Tnoxin treatment. After a run-in with some local gang members at a convenience store, things start getting out of hand. Julie, who is growing more and more hungry for brain food, is not dealing well with her return to the world of the living. After she throws herself from an overpass, leading to the sewers, Curt meets the Riverman who helps hide the couple from the searching gangsters. After they are discovered, Julie has found that by inflicting extreme pain on herself, she is able to overcome her hunger for human brains, as she transforms nearly her entire body into a pierced work of seductive art. The movie, however, does carry one burden in the form of discrediting it's predesesors rules. *Part 3* is the first film to dismiss the idea that only the Tnoxin can reanimate life, as Julie creates a new outbreak via zombie-bite. The film is loaded with eye popping gore and has never been released to DVD completely uncut.

The last two films in the series are not traditional *Return* films in the least, even going as far as allowing the zombies to die from a gun shot to the head (*ROTLD: Necropolis* and *Rave to the Grave*). First released out on the cable Sci-Fi Channel, only *Necropolis* has been released to DVD uncut. Filmed back to back in Romania and the Ukraine, both of these films were not very well received by HorrorHounds and seem to stick out in the series and leave little interest (if any) in seeing if more will be made.

A Transcendent Zombie Classic

Return of the Living Dead is a very unique film. First and foremost, if released today it could easily pack a movie theater and do big box office numbers. It changed how we viewed zombies as slow moving obstacles, only to be feared in tight spaces and in large groups, into fast fierce individual foes who were calculating and clever. It was the first film to really show us that we would be really screwed if zombies were able to think, communicate and work together. The film illustrates well the human condition and how people pull together when faced with a common threat no matter how different they might be, also illustrating how awkward and outrageous we can also be in times of stress. In a morbidly dark moment in the film, an interview is conducted with a decomposed corpse who reveals to our troop that "it hurts... to be dead" and "eating brains makes the pain go away." Worst still then is then the undead can not be stopped by any conventional mean or weapons and that is where the true horror in the film lies. Another factor that keeps the original story fresh and different is that once bitten by a zombie, one does not return as the undead unless directly exposed to the Tnoxin chemical. All of these elements of the film and O'Bannons genius mixed with superb acting, very few zippers and a film that looks



ROTLD Fact: Burt and Ernie's names (*ROTLD*) are derived from the Sesame Street characters.

like it cost ten million dollars to make (but really only cost about three) is what makes the film a truly transcendent horror movie classic. "I'm really proud of the film," Stout adds. "We had a 20th anniversary screening at the American Cinematheque and it really held up. It's a wonderful film because of Dan's vision as a director and because of the great script he wrote. I remember when we were prepping the DVD, I still have all the original art for the film and wanted to put all of it on the DVD and MGM said "no no no, we can't afford to put more than a couple pics." They kept saying "no ones gonna buy this movie" and it became MGM's biggest seller of the year. They called me back saying "I really wish we could have put more stuff on this DVD!" [laughs]"



Above: A look at the many home video releases for the Return of the Living Dead series including laserdisc, VHS and DVD releases from Europe and Japan.

The Memorabilia and Beyond

Return of the Living Dead is a very music-heavy film, and in turn created a number of highly collectible soundtrack releases. Around the world, the most collected aspect of the film has been the record, cd, video and laserdiscs produced for the movie. Picture discs, along with the vinyl soundtrack, are among the most sought-after to this day. The home video releases were some of the biggest forms of horror-currency in the better part of the '80s and '90s, until the invent of DVD. Like most of the classic films of yesteryear, the collectible value of VHS and Laserdisc plummeted when MGM first released *Return of the Living Dead* on DVD. Today (outside of what remains of the rare picture discs), some of the more sought-after pieces of *Return* memorabilia come in the form of the original John Russo novels (Russo wrote the original novel, which the film is not based on, but also penned the screen adaptation years later). Original theatrical posters (for the US and foreign countries) are also highly collectible, and as a treat, *HorrorHound* has included an 11x17" pull-out poster featuring the rare (and kick ass) German poster for the film. Just turn to page 32, and carefully remove your staples! Original art for the film series has always been eye-catching, as these posters and box art (seen throughout this article) can attest. One of the more collected art prints came in the form of Julie from *Return of the Living Dead 3*. Many artists have taken a stab at the pierced-beauty, and we have included such an example in this article, thanks to illustrator Jeff Pittarelli. Today copies of the original one-sheet for the film, as well as new pressings of the original soundtrack and DVDs of all 3 original films (and one of the recent remakes) are available, and it was recently announced that SOTA Toys have acquired the rights to bring Julie (*ROTLD3*) to toy shelves. Ellory Elkayem, who directed the direct-to-tv "sequels" (*4* and *5*) has even been propositioning the idea of completely remaking the original film. Although part of every horror fan should hope this never comes to fruition, at least one fact will give us solace that the original, untainted film will always be within arms reach whenever you need it.





Promotional posters for ROTLD: Necropolis and Rave to the Grave

Special Thanks to Jessica Dwyer and John Kitley

Return to the Toy Aisles!

The Return of the Living Dead is filled with so many colorful characters and zombies that it screams to be turned into an action figure toy line. So much, that the *HorrorHound* staff decided that we could not wait for the toy companies to catch on. We present to you: the *HorrorHound* custom originals based on the *ROTLD* franchise heavy hitters: Tar-man, Trash and Melina Clarke's Julie zombie from *Return Part 3*. Here's to hoping that this isn't the last time we see toy interpretations of these classic characters!



***ATTENTION HorrorHounds!** Send in your own custom horror figure works and you could be published in an upcoming issue of HorrorHound! Just email us at mail@horrorhound.com or send your photos to:*
HorrorHound
PMB 264
4530 Eastgate Blvd #628
Cincinnati, OH 45245

ROTLD Fact: Steve Johnson, special effects artist on *ROTLD3*, is Linnea Quigley's (*ROTLD*) ex-husband.

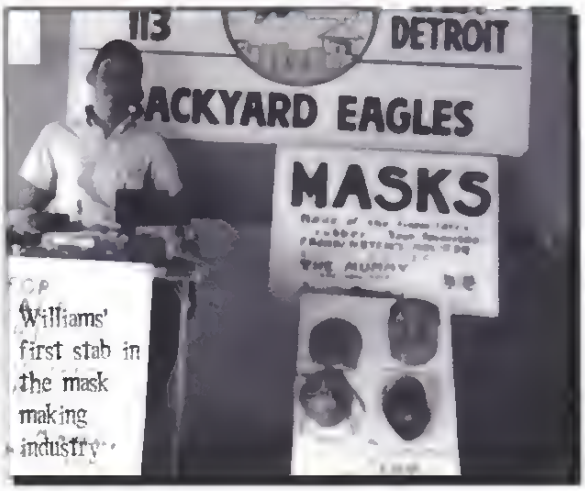
THE RETURN OF THE LIVING DEAD



1986 ORIGINAL GERMAN MOVIE POSTER

Artist Spotlight: William Malone
A Master of Horror

He is one of the Masters of Horror. A Sci-Fi Boy. And one of the more recognized names in the history of mask making, and that title was partially incidental. He helped create one of the most iconic faces in horror, and has worked with such actors and characters as Naomi Watts, Geoffrey Rush, Stephen Dorff, Jeffrey Combs, The Cryptkeeper and Freddy Krueger. His name is William Malone, and in this issue of *HorrorHound* we take a look at the career of this professed horror fan. His roots making masks as a kid, to the evolution in his career that led to his title as a Master of Horror. In this interview, *HorrorHound* had a chance to sit back with William and chat about everything that we love, and coincidentally, everything he does:



HorrorHound Your roots in mask making go back many years. Tell us how you got started making masks at such a young age.

William Malone I read an article in Fantastic Monsters by Paul Blaisdell on making masks, so I tracked down the materials and started making my own masks. I sold them at various places; county fairs, local drug stores and so forth. That got me into that, and at the same time I was making little 8mm movies. It was a lot of fun. I was between [the age of] 12 and 15


Early masks from William's Childhood

HH What did your parents think of your endeavors?

WM They just thought I was a fairly industrious character. They didn't know what to think of it. One of the things I did - I was baking foam rubber masks in the oven and I don't think my mother was too pleased about that [laughs]. She'd come home and go "what's that smell?"

HH You were recently part of the celebratory DVD entitled The Sci-Fi Boys. How does it feel to be included with such industry leaders as Peter Jackson, John Landis and Rick Baker?

WM It's really kinda odd, because I came to LA with all the people I admired, and I use to go up to people and go "I loved when you did this" and they'd usually go "yeah, whatever kid"... so I guess I'm one of those guys. It's scary. I feel very fortunate to be talked about in the same vein as those guys.

HH Now tell us, how did you go from making masks at home to working with one of the greatest mask makers of all time, the well honored and respected Don Post?

WM My first job in LA was actually refinishing guitars at Guitar Center. My first real job doing FX was at Don Post Studios. The way I got started; a friend of mine wanted to make a Halloween costume, and he wanted to make Pickman's Model from the Night Gallery. He knew I made stuff out of foam rubber, so he talked me into making a foam rubber suit for him, which I did, and I took it over to Don Post Studios at one point, along with one of the heads I was building for a Robby the Robot replica that I was making at the time, and they offered me a job there. I started off in the paint department painting 300 lined Frankensteins. Funny way to get started.

HH Did you work with the original Don Post (Senior)? And what were some of the biggest projects you worked on at the studio?

WM I worked with Don Sr. He was still alive then. This was about 1973-74. I worked with Don Sr, while Don Jr was sort-of shop manager at the time. Things that happened there, while I was there - first I actually started sculpting some of the classic Universal Monsters because the molds were in really bad shape at that point. I went to Don and said "do you mind if I resculpt one of these". He said ok, and I resculpted the Creature from the Black Lagoon. When it started selling, he asked me to redo some of the other ones. Then, around the mid-'70s, we all had the feeling that Universal was going to pull the license from us, because they were starting to make their own masks and it became pretty clear that they didn't want the competition, so myself and Bob Short... we designed a whole new set of characters for Don at that point, and arranged some other licenses as well, one of them of course being the Star Trek license. I think it was around late '76 maybe, we got a catalog for a movie that was coming out called *Star Wars*. I begged and pleaded for Don to get a license on the movie, Bob and I.. we were totally thinking this was going to be a big movie. Don sorta went "I dunno", so Bob and I.. we arranged the license ourselves anyway, so we just said "lets go get the



Page 4

Bill Malone Produces Movie


Bill Malone and practices.

Did you know that we have a movie producer in our school? Bill Malone, is going to be producer, director, and costume make-up man for a movie he is planning to make soon.

Approximately four years ago Bill became interested in costume make-up and ever since then he has been planning to make his own movie.

The story will be a general re-make of the old Robert Louis Stevenson "Doctor Jekyll and Mr. Hyde," although there will be many script changes made by Dinah Silverman.

The movie will be a sound film in color. It will take approximately six weeks to make the entire movie, including film development. Due to his lack of money every scene taken will have to be a final take, even if there are mistakes. Bill plans to call his company "National Films, Inc." It will require 300 feet or more to shoot this film.

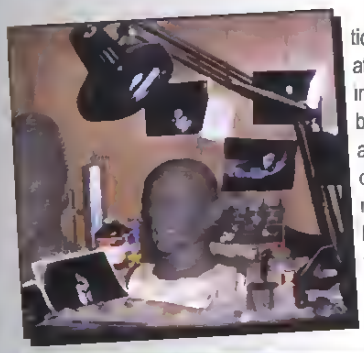
Horror Roots: *William Shatner appeared in classic episodes of the Twilight Zone and Alfred Hitchcock Presents!*

license" and it turns out we were the first company to get a license on *Star Wars*

HH And almost bigger than the licenses themselves, your Star Trek products (specifically Captain Kirk) eventually turned into a big deal, thanks to Michael Myers.

WM Yeah, well we were making the Captain Kirk mask, which was basically a clay press from a facial life-cast of William Shatner. I had to enlarge it slightly, because you can't really wear a life-cast, because it's too small, but I had done a clay-press, and kinda resculpted it into the Captain Kirk, and I remember at some point John Carpenter and his crew came in, and they wanted us to take one and paint it white and spray paint the hair black. I had known who John was mostly from *Dark Star* and *Assault on Precinct 13*, so at the time I thought it was kinda cool. I actually made up a second [mask] at the same time, which I had for years, but nobody actually thought much about it at the time

HH We onginally ran a story detailing the history of the Michael Myers mask in *HorrorHound* #2, but one thing we quickly learned is that many contradictory stories exist over who takes credit for painting the face white and modifying the mask. Do you have any comments on that situation?



WM Certainly everyone's recollection of it is different. I was head of the lab at the time, and I remember them coming in. It's fairly clear in my mind, only because I had them make a second one at the same time. It was their idea, they came and asked "would you mind painting it white" which we painted with rubber cement paint, which is very toxic by the way [laughs], and we spray painted the hair black, which people don't really realize it was black. By the time, I think, they used it in the movie, most of the black came out of the hair.





HH How does it feel to have had a hand, intentionally or not, in creating one of the most iconic characters in horror cinema's history?

WM It's just weird. I don't think about it too much. Quite honestly, I never thought it was a particularly good mask, and even in *Halloween* I think it's just sort of a blobby mask - certainly not one of my better creations. But it's kinda fun realizing you had something to do with that.

HH When and why did you eventually leave Don Post Studios?

WM I left Don Post late 1979-1980, and that was really to pursue my career in film. I had a hankering for making movies since I was a kid, and when I was at Post, director's would come in and ask us for various things to make different monsters, and I remember thinking "God this is so lame. I could do better than this". I think the last thing I sculpted while I was there was the *Nosferatu* mask based on Klaus Kinski.



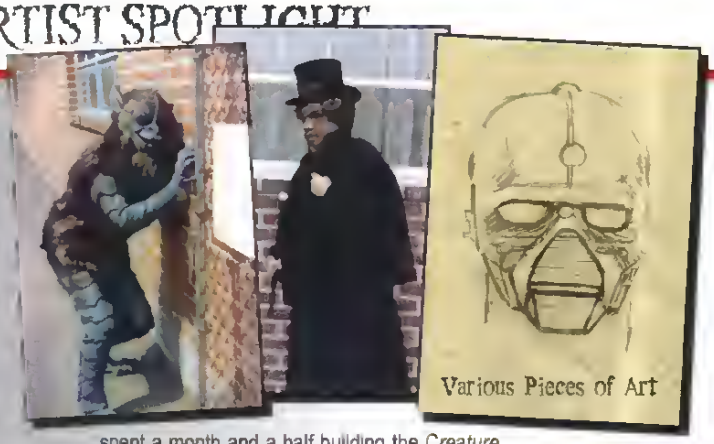
HH What would you say was the most rewarding part from working at Don Post Studios?

WM The people that I met. I met a lot of interesting people. Everybody would come in there, and the people that I really enjoyed meeting was like Bob Dawn. Not a lot of people know who Bob Dawn was, but he was Jack Dawn's son, who did the *Wizard of Oz*, and pretty much invented the foam rubber appliance. Bob worked on *Creature from the Black Lagoon*, which to me is one of the greatest monster movies ever made. I was able to sit there and talk to him about techniques and how they painted it, stuff like that. It was great. It was such a fun place to work at in the '70s, because we could make stuff up as we went along, and make up characters and have a lot of fun.

HH Speaking of the *Creature* .. Some of the pictures you have shared with us features you in a life-sized *Creature from the Black Lagoon* suit. Can you tell us some of the background info surrounding these pics?

WM That was for Bob Burns. He had, for a number of years, done these Halloween shows, which became more and more elaborate. They started very small, with him and his wife, and then they would sucker different people into building stuff. They did everything from *The Exorcist* to *Alien*, and I think it was around 1982 he was planning on doing *Creature from the Black Lagoon*, and I said "Bob, if you want to do *Creature*, I'll build you a *Creature* suit and I'll build it just like Universal did. He said "great", so they built the underwater grotto and I

Remake News: *A remake to Creature from the Black Lagoon has been discussed for years, and is still in the works.*



Various Pieces of Art

spent a month and a half building the *Creature* suit. It was great fun, I almost drowned in the suit [laughs], but it was fun.

HH Going from a mask maker at Don Post Studios to working on big budget films. Can you tell us what led to your move into making movies and tv shows, such as your run on Tales from the Crypt?

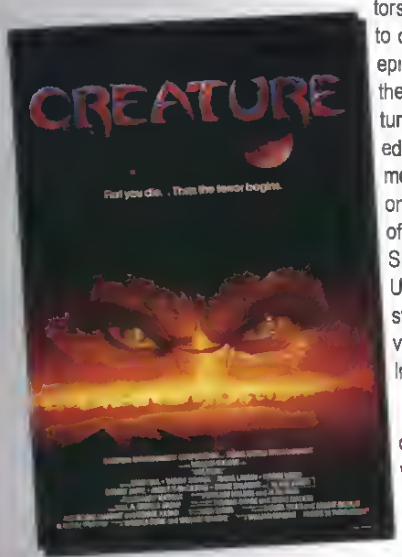
WM It was pretty bleak there. I made a little movie called *Scared to Death*, which was a really terrible movie, but it was like film school, because I really didn't know anything about making movies, except for what I did at home, and I got a chance a few years later to make a movie called *Creature*, which was basically... some people came to me and said they wanted to make a movie like *Alien*, and they said they would finance it if I could make it, so I said 'ok'. Again, it was not a great movie. I think it was made for $700,000 and they advertised it as being $4-5 million. After that I kinda struggled for a long time. I was out of work for a number of years before I worked on Freddy's Nightmares, which was a late-night spin-off on the Freddy Krueger movies, and that was a really bad show, but it was great fun because it was like film school in the sense that they just gave you money and let you make these little movies, and you learn to work fast. They were all shot in five days. Then I did a show called Dark Justice, which was another really low-budget movie. Prime-time after prime-time. Again, a good chance to work up my chops as a director and try weird stuff, which I later used. Then around 1994 I got a call from Gil Adler, who was a line-producer on the Freddy show, and he landed a job on Tales from the Crypt. They had done about five seasons, and by season six they ran out of all the A-list and B-list directors, so they were looking for anybody to direct anything, so they gave me an episode, which was a 4-day shoot for the half hour show, and that episode turned out really well and got nominated for a Cable Ace, and that sorta set me on my course. After that I worked on a fairly regular basis doing all kinds of things. I did Dream On, Honey I Shrunk the Kids and New York Undercover, and did some cool genre stuff like Sleepwalkers, which was a very cool TV series that was short lived but starred Naomi Watts.



Naomi Watts in Sleepwalkers



William Malone on the set of Tales from the Crypt



HH. And this, of course led to you directing *House on Haunted Hill*. How were you brought onto that project?

WM I did a couple Tales from the Crypts, and some other stuff made by the same producers, and I guess they bought the rights to the William Castle movies. They were looking for something to develop, and I guess they really liked the stuff I had done for them, so they asked me to develop *House on Haunted Hill* for Warner Brothers. It was a great opportunity because I had wanted to make a haunted house movie for a long time. At that point there hadn't been any ghost movies for a long time, so it was great.

HH And that of course led to working with Geoffrey Rush. How was that?



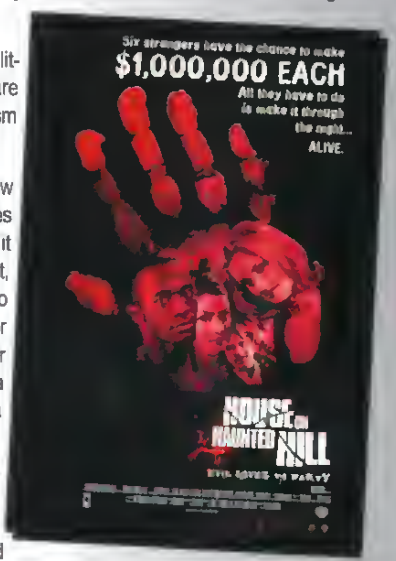
A sick scene from the Crypt

WM Geoffrey Rush – that was like a dream come true. He is such a great actor. He is truly one of the greatest actors living. He was actually on the top of my list and fortunate for me he was also on the top of Joe Silver's list, so that wasn't such a hard thing to make happen. I was actually shocked that he wanted to be in the movie. When I asked him about it he said he was really tired of playing men in tights [laugh]. He had a reputation for doing all these Shakespearean things...

WM *House on Haunted Hill* did very well. It became #1 and it made a lot of money worldwide. But the problem was, I was offered a lot of really bad scripts and I was getting sort of depressed by the whole thing. Everyone wanted to make remakes of like... *Terror Train*, or something like that... I had been heading in a direction in terms of the kinds of movies I wanted to make (psychological movies). I was offered *FearDotCom*, which I thought was a goofy idea when they offered it to me. I told the producer "if you don't call it *FearDotCom* I'll make it." That film had a lot of problems. The script wasn't ready and we got rushed into production because of a pending actor's strike. It was very difficult. It wasn't a completely successful movie, but there are things I do like.

HH A lot of fans like to ride you a little bit about *FearDotCom*. What are your thoughts to the negative criticism to the film?

WM Even when I made it, I knew *FearDotCom* was one of those movies that people were either going to love it or hate it. Most people really hated it, and that's understandable. I really do understand that. I think a lot of it is for reasons people can't really put their finger on. I think first of all, it's not a real straight-ahead film. The plot is a bit convoluted, and it makes it seem like there's not a lot of logic to it. There actually is logic, but you have to dig deep for it. The audience has to work for it, and that's never a good



Movie Fact: *Geoffrey Rush's character in House on Haunted Hill is named Stephen H. Price. A nod to Vincent Price.*

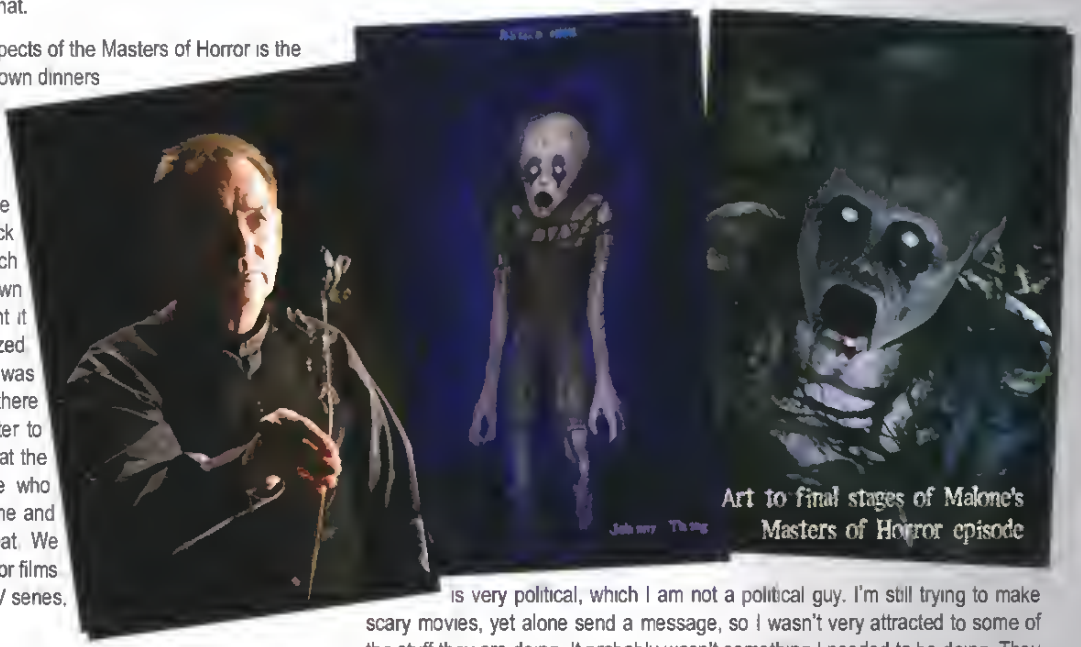
thing. Also, the ending is rather down. It's not a happy ending. It has a sort-of sad melon collie to it. It's also not a real accessible film.


Malone working on the set of House on Haunted Hill

HH It has been many years since *FearDotCom*. What have you been working on since, and how were you brought into the Masters of Horror?

WM I decided to take some time and leave work. I set out to make three screenplays. I'm starting a little film project, called *Parasomnia*. I can't tell you a lot about the plot. It's a little thriller and there will be some familiar faces in it. Jeffrey Combs will be in it, so it will be pretty cool. In the middle of [these projects] I got offered to do a Masters of Horror episode. That, of course, turned things around. People who hated *FearDotCom* seemed to be much more pleased with that.

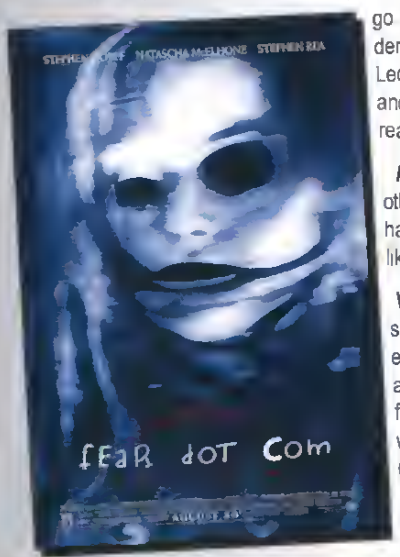
HH One of the most talked about aspects of the Masters of Horror is the origin of the show. Apparently many sit-down dinners were had prior to the show's development. Were you ever in on these dinners and what was that like?


Art to final stages of Malone's Masters of Horror episode

WM Actually what happened was, the dinners were my idea. I went to Mick Garris and said "Why don't we get a bunch of horror guys and have everyone sit down together and have dinner?" Mick thought it was a good idea, and he got it organized. We would have these dinners, which was great because Mick would get people there that I didn't know. He got John Carpenter to show and different people would pop in at the dinners at different times, even people who weren't regulars. David Cronenberg came and had dinner... Bryan Singer... it was great. We would just sit around and chat about horror films. Mick then got the idea to turn it into a TV series, so it was really cool.

HH Your episode seemed to be one of the more popular of the last season. Can you comment on how this show worked out for you?

WM Mine, from what I understand, was the most successful as far as ratings go. The reviews have been just wonderful. I have no complaints. Even Leonard Maltin gave me a rave review, and he doesn't like horror films. I feel really blessed for the reviews.



HH What were your thoughts on the other "Masters" episodes? Do you have any favorites or others you disliked altogether?

WM I like all of them, actually. I think some were more successful than others. It's hard for me to look at it with any objectivity. All these guys are friends of mine and I do nothing but wish them well. I thought John Carpenter's episode was very cool and I know Tobe got flak, but I enjoyed his episode. There was a lot of good stuff in there. People put too much weight on this stuff. They need to just sit back and enjoy the movies for what they are. They are entertainment. Horror has come into it's own. They have really made a lot of money for the studios now, and they are starting to get a lot of respect, which they should get. The hardest movies to make are horror films and comedies. Making a straight-ahead drama is pretty much... straight-ahead.

HH. Considering the success of your episode, why are you not returning to headline one of the new episodes in season 2 of Masters of Horror?

WM I was having difficulty finding a screenplay that I liked. A lot of their stuff is very political, which I am not a political guy. I'm still trying to make scary movies, yet alone send a message, so I wasn't very attracted to some of the stuff they are doing. It probably wasn't something I needed to be doing. They wanted to bring some new guys in, which I think is a good idea anyway. Honestly, if I had been doing the show, I would have had all new people coming in. Every season with fresh people. I know that would be a problem, with a show called Masters of Horror, it's hard to find that many guys that mostly do just horror films.


William Malone on the set of Masters of Horror

Quoteable Quotes: *"Death should be repulsive, so we don't grow too fond of it." ~ Stephen Rea (FearDotCom)*

It's meant to be Scary. It's meant to be Widescreen. It's meant to be Uncut.



VOOM HD networks

A consumer's musings by *HorrorHound*'s Aaron Crowell

HorrorHound spends two months vegging out on TV the way it was meant to be.

For many horror fans, the advent of an ongoing 24-hour horror movie channel was the thing of blood-soaked wet dreams. Finally, that channel has emerged and in High Definition. Broadcasting everything from *Frankenstein* to the *Friday the 13th* films (totally uncut!), Monsters HD has been on the scene since 2003!? Like any true red-blooded HorrorHound, I knew I had to subscribe as soon as I learned of it's availability in my area. Luckily, I had satellite and a HD television - just no HD channels yet. I didn't even have HBO or Showtime - just a basic programming package. Like many, I had been feeding myself a steady supply of "Tuesday DVD releases" and heading out to the local theater to catch the next Hollywood horror offerings and remakes. Monsters HD seemed somewhat illusive to me, since the lack of advertising and endorsements were not constant reminders that I was missing out on something really special. It took on a kind of "out of sight, out of mind" role in my busy every day life. My satellite provider didn't even send advertising flyers in the mail, or were there any commercials to instruct me that the channel was available and could be ordered at any time.



It was while attending Monster Mania Con 5, much to my surprise, that Monsters HD was set-up with a High Definition television showcasing their nothing-short-of-amazing quality programming. I was enthralled to say the least, having passed the table all weekend, stopping and watching more and more, while asking various questions. I began by asking "who was carrying the channel?" and was pleased to hear that my satellite provider Dish Network did so, and ironically was the only one. David Sebring, General Manager of Monsters HD, was on hand and very pleased to answer any and all of my questions. I was sold, and upon returning home, promptly subscribed and began the arduous task of setting up an appointment to have a High Definition satellite box and dish installed. I took off work to meet the installer and saw an increase in my satellite bill (nearly double). but was it worth the hassle and the extra cash? Before I answer that question, I want to add that of all the days to have it installed, the scheduled date was fittingly June 6, 2006 (6.6.06). This, for a HorrorHound, is no doubt a good sign. I had to wait nearly a week and a half, as this was the soonest available date for installation. The anticipation was killing me as I kept looking over my scheduling flyer. I would soon be able to see such films as *Hellraiser*, *The Creature from the Black Lagoon*, *House of Frankenstein*, *Humanoids from the Deep* and in splendid HD there were even marathons like 'Frank-N-Fest' and 'They Came From Outer Space', not to mention films not even available on DVD. like one of my favorite movies of all time *Monster Squad*, *The Burning* and the director's cut of *From Beyond* (just to name a few). The thing I was looking forward to most was the original programming called 'Monsterama', suitably hosted by The Mistress of the Dark herself, Elvira, covering everything from fanatical HorrorHound's collections, behind-the-scenes looks at FX studios (such as KNB), horror hosts, to even a very comprehensive look at Hugh Hefner's Playboy Mansion's Annual Halloween Party. GoreHounds will be pleased to hear there is also a segment titled 'Monsters of Gore' exhibiting the best and bloodiest scenes in horror film history. Also squeezed neatly between features are current movie trailers to keep viewers in the know.



I began my viewing experience with *A Nightmare on Elm Street*, a fitting film to watch on 6.6.06 (Robert Englund's birthday). I was then dragged from my seat to just-barely catch the opening day theatrical run of *The Omen* remake that was hardly worth the effort (see my review on HorrorHound.com) only to return home with just enough time to fit in one more movie before I had to hit the sack. That film was *Hellraiser 6: Hellseeker* - not one of the *Hellraiser* sequels I hold in high regard, but it did not matter as I had never seen it in splendid HD before, and it made viewing it much more inviting. Then it hit me all at once. I would now be able to see all my favorite (and not so favorite films) in HD. So much for having to buy that expensive HD DVD player and re-purchase all my favorite movies on Blue Ray to enjoy this new standard of technology. I won't even have to stand around for hours on end trying to decide which classic or cult picture I want to view as the fine folks at Monsters HD make that decision for me! And what a fine job they do. I might add. In one day you can see movies like *Dracula*, *Return of the Living Dead Part 2*, *It's Alive 1, 2 & 3* (back to back), *Godzilla*, *One Million Years B.C.* then end the night with *House of 1,000 Corpses*. What more could you ask for? What about the golden age of horror classics? *She Creature*, *Crawling Eye*, *The Blob* and obscure films like *Octaman* all make the list. Still have a few questions? Well I did too, so I asked David Sebring if he could answer the questions that still plagued me and may be lingering in your mind as well.



HorrorHound David, what is your background and personal history with horror movies and how did you come to be the General Manager at Monsters HD?

David Sebring I grew up a "Monster Kid" in Columbus, Ohio during the 60s and 70s. These were the days before home video and DVD so, I ravenously consumed any media and pop culture related to the horror genre. As as kid, I used to read my uncle's collection of E.C. horror comic books from the 1950s. I also read the covers off my older brother's collection of Famous Monsters of Filmland and Castle of Frankenstein magazines. I studied the pages and photos in two great horror film reference books of the time: Carlos Clarens' Illustrated History of the Horror Film and William K. Everson's Classics of the Horror Film. I built Aurora monster model kits and Pyro Dinosaur Models. I collected Marvel and DC Monster Comics in the 1960s and 1970s. I also exhibited condensed versions of classic monster films on 8mm (Castle and Ken Films) to my friends and appeared in my older brother's home made 8mm monster movies. Like every monster baby boomer, I stayed up late to watch the Universal and AIP Classics on Columbus, Ohio TV's Chiller Theatre. I also went religiously to a local Columbus "Grindhouse" called The Southern Theatre where I got to see everything from *Night of the Living Dead* to *Blackenstein* to *Master of the Flying Guillotine*. I also loved going to the long-gone Columbus drive-ins like The Airport and East Main Drive-Ins where I got my fill of horror and exploitation includ-



Film Fact: *Dr. Bloch (From Beyond) was reportedly named after Robert Bloch, the author of Psycho*

History, facts and fun make up Monsterama, an original program that frequently airs on Monsters HD. Do you think you know all there is about the Munsters, Aurora Model Kits, Horror Hosts, Creature Feature filmmakers, Famous Monsters of Filmland, Special FX creators (such as Rick Baker, Stan Winston and KNB), Famous Haunted Houses, Wax Museums, Don Post Masks or collecting *Godzilla* and *Creature from the Black Lagoon* merchandise? Sit back and let host Elvira guide you through history lessons in horror, as presented by Monsters HD. Each episode gives an in-depth look and narrative into the origins, life (and sometimes death) of these iconic innovators and inventions. Here is a look at some of the best episodes:


Elvira's featured in an informative episode on Horror Hosts.


Learn the roots of Don Post Studios and their early masks.

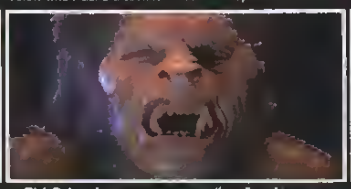

Todd explains the horror roots of Spawn and his Toy Co.

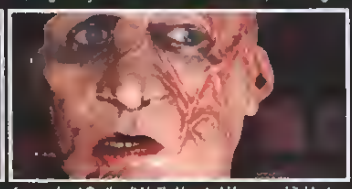

Aurora's thourough history is featured in this episode


Know who Paul Blaisdell is? Watch this episode and learn!


The legendary Famous Monsters cover artist; Basil Gogos.


Famous Monsters creator Forry Ackerman's history!


Rick Baker showcases many creations from his career


Learn about Cortlandt Hull's Haunted House and its' history

ing flicks like *The Corpse Grinders*, *The Undertaker and his Pals* and *The Texas Chainsaw Massacre*. For my senior high school project, I made a short stop-motion animated film called "Barbie vs The Hulk" in which a living headless Hulk doll decapitates Barbie and, in turn, places her bloody head on his green body. My love for horror movies continued thru college where I helped program genre fare at the local student run cinema. After graduating from Trinity College in Hartford, Connecticut with a B.A. in English, I went to New York City to live with my older brother while looking for work in the entertainment industry. To make a living, I took a job at a "mom & pop" video store where I got to check out a lot of obscure horror on tape (*Make Them Die Slowly*, *Deranged* etc.) I eventually landed a job as a script reader and film evaluator for Vestron Video in Stamford, Connecticut. At that time, Vestron distributed films like Stuart Gordon's *Re-Animator* and other Empire Pictures from Charles Band. After a brief journey to Hollywood in search of a story department job with a major studio, I returned to the East Coast and took a job in the Acquisitions and Programming department for American Movie Classics (AMC), a cable TV service from Rainbow Media in Long Island, NY. While at AMC, I acquired and programmed films for the channel and created the network's Annual Monsterfest Stunt which will be celebrating it's 10th Anniversary this October. In 2003, Rainbow Programming gave me the opportunity to create and launch the channel of many a horror fan's nightmares and dreams: Monsters HD, TV's first and only 24-hour channel dedicated to Horror and Creature Features in High Definition.

HH Will their ever be a on-demand option?

DS Monsters HD has on-demand rights for a lot of its' movies and programming. We hope to be announcing something shortly that will interest HorrorHounds and creature feature fanatics.



across the country. In the meantime, horror fans can visit our website at www.monsterstv.com where users can view classic trailers in our 'Clips from the Crypt' section as well as original home-made monster flicks at our 'American Monstar Video Lab'.

HH Will you be adding more Asian horror or other obscure foreign films to the mix?

DS We have exhibited and licensed Hong Kong horror films like *The Chinese Ghost Story* trilogy in HD as well a slew of Japanese fright flicks like *The Grudge*, *The Eye*, etc. Of course, Monsters HD shows flicks from Toho and Daiei as well. As far as more obscure foreign films go on the network, we have remastered Spanish films like Jacinto Molina in *Werewolf Shadow* and Amando D'Ossono's '*Blind Dead*' films. Monsters HD also presents great British horror from Hammer and Amicus, as well as films like Gary Sherman's *Raw Meat* (aka *Death Line*) and Chris Smith's *Creep*. Monsters HD is constantly looking to license horror and creature features from all around the world. These films will be considered for the Monsters HD network as long as they fit the category of genres we exhibit such as 'Human Monsters' (psychos and slashers), 'Supernatural and Mythological Monsters' (demons, ghosts, vampires, zombies), 'Prehistoric Monsters' (dinosaurs, giant apes) and 'Alien and Atomic Monsters' (aliens, robots, mutants). Every culture around the world has their interpretation of a monster. We hope to showcase them all on Monsters HD.

HH Can we expect to see more not currently on DVD films like *The Burning* or maybe even *Night of the Creeps*?

DS In addition to *The Burning* and yes, *Night of the Creeps*. Monsters HD has a number of films not currently on DVD like the restored versions of Stuart Gordon's *From Beyond*, Fred Dekker's *Monster Squad*, and forgotten drive-in favorites like *Octaman*, *Destination Inner Space* and *The Cyclops*. Fans who don't currently get Monsters HD can check out our full monthly schedule at www.monsterstv.com to see what they are missing.

HH Why is it that only Dish Network offers your channel? Are you looking into other options and who?

DS Monsters HD is available on Dish Network which, at the moment, has the ability to offer more high definition programming than any other provider. However, we are talking to all the other programming providers in the industry about carrying Monsters as part of their line-up. Just so you know, Monsters is part of Rainbow Media, a programming service owned by Cablevision, the sixth largest cable operator in the country.

Continued on next page...

COLLECTIBLE FUN
With Trading Cards

Lucky fans frequenting conventions with the Monsters HD crew in attendance may have been lucky enough to acquire a boxed set of HD trading cards (shown below) featuring iconic monsters!







HH Can you walk us through the transfer process of a film to HD?

DS Monsters HD works with all the major studios and independents to re-transfer and re-master films to High Definition Depending on the state and condition of the original film elements, a 35mm film (preferably a fine grain or interpositive) is transferred to High Definition tape in 1080i We make every effort to preserve the original aspect ratio of the feature and present the films uncut and unedited

HH I see the Monsters HD logo on some DVDs just released Like for example the Amicus films and *The Horror of Party Beach* from Dark Sky can you explain this to us?

DS Monsters HD and Rainbow own a number of negatives and distribution rights to a catalog of horror and creature features including *Magic* starring Anthony Hopkins, the Amicus films *Asylum*, *And Now the Screaming Starts* and *The Beast Must Die* as well drive-in films produced by Sam Arkoff and Jim Nicholson during the early days at AIP, like *The She Creature*, *The War of the Colossal Beast*, *The Day the World Ended* Monsters and Rainbow has exploited their home video rights with licensing deals to companies like MPI/ Dark Sky and Lion's Gate We have also done merchandising deals with companies like X-PLUS for figures based on the creatures and characters appearing in in our horror library

HH I feel cheated since you have been on air since 2003. I have missed so much Will you be replaying or looping films and marathons?

DS Yes, Monsters HD makes every effort to license multiple windows for films from its suppliers so we can present high definition horror for years to come We also package and program our films thematically and add new titles to our festivals and marathons when they become available to the network. Most recently we had our 'Independence Day of the Dead' 12 film marathon on July 3rd and 4th featuring everything from *Night of the Living Dead* to *Dawn of the Dead* Come September, Monsters HD will be bringing back the dead for its 'Zombiefeast' which will include premiere High Definition airings of *The Ghoul* w/Boris Karloff and Brian Yuzna's *Return of the Living Dead Part 3*

HH Do you plan to produce your own original films or anthology-style series exclusively for Monsters HD?

DS Monsters HD is speaking to a number of filmmakers and effects artists about original films and series (live-action and animated) for the network We will continue to exploit our comic book packaging designed by artist Bernie (Swamp Thing) Wrightson and will make Monsters HD live and breathe as the ultimate anthology of horror and creature features

HH What is the time span you have to wait in order for Monsters HD to broadcast newly released theatrical feature horror films?

DS Each film is different It all depends on supply and demand, meaning money After a film goes to home video and pay-per-view, most films go directly to pay-tv as part of an output deal negotiated years in advance for a film studio's yearly slate of release and how well the films performed Usually newly-released theatrical horror films are made available to Monsters in their Network Window which can be anywhere from two to three years from theatrical release

HH What is your favorite Horror film of all time? and why?

DS I love *Evil Dead* Its scary, gory and funny It also has all the elements of independent horror filmmaking, including the stop-motion animation segments From demons to chainsaws to zombies ... it throws everything at the audience. I also love the fact that former AMC host Bob Dornan is the voice on the tape recorder Bob was a big Universal horror fan at AMC and we loved talking about them during Monsterfest

HH Can you share some future plans you have for the channel and furthering your original brand of programming with us?

DS As I mentioned before, Monsters has launched a user-generated monster maker campaign called American Monstar. We are asking aspiring monster filmmakers, effects artists, sculptors, illustrators and horror hosts to submit original works to be viewed and voted upon at www monsterstv com We hope to discover the next Sam Raimi Rick Baker or Rob Zombie We are sure there are a number of "HorrorHounds" out there who would die at the chance to give us the creeps. All entries will be viewed by yours truly and the programming staff of Monsters HD Best entries will appear on Monsters HD's website and an original Monsters HD program.

So in short, is getting Monsters HD worth the Hassle? HELL YES! All though it should have a warning label or disclaimer that reads Monsters HD is not responsible for missed days of work loss of interest in current worldly events or the neglect of loved ones and family outings May be habit forming and cause HorrorHounds to experience prolonged bouts of happiness and a declined need to see daylight mixed with an increased need to recite movie quotes Do what you can to get it as soon as possible, because you are missing out!

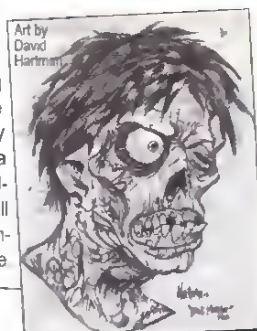
THE SHOCK MONSTER

Revisited and Reimagined

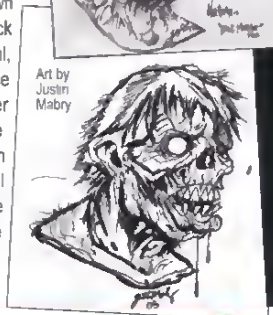


It was said to shock you out of a year's growth, with eerie green skin and yellow teeth. A staring eye and black twisted hair. This creature's mug is a favorite image among generations of monster kids over the past 30 some years It has received a strong cult following in the low-brow art world, adorning everything from t-shirts, patches and stickers - you name it What is the fascination with this ghoulishly grotesque face? What is it really and where did it originate from? The Shock Monster (aka Horror) was an image seen often in Famous Monster of Filmland Magazine It's true origin was in the form of a cheap latex halloween-style mask sold for just two dollars back in the 1970s via magazine ads and created by Topstone Rubber Co While it is debatable whether it was a corpse or a creature from your worst nightmares, Justin Mabry of NightOwl Productions has taken great steps to recreate this classic image in dreadful dripping detail as a newly designed collectible mask While he considers it to be more of a mutant zombie rather then a gross monster, he has updated its overall look to appeal to a more sophisticated modern audience "I too grew up with this image imbedded in my subconscience, as it has always screamed Horror to me." Before his initial sculpture, he collaborated with other artist friends David Hartman of SideshowMonkey.com, Jason Hanks and Josh Medors of IDW Publishing offered up their own artist take on this classic creature, all having been life long fans of the image After five sculpts and a lot of refining Justin quickly learned how hard a task to translate a flat art image with a cartoon style to a 3-D medium this could be, while still making it look ghastly, frightening and realistic "I took what I liked from each design and mixed it with my own." He still wanted it to represent the original Shock Monster and be easily identifiable as such, but still stand on its own as a cool zombie piece Over the years of editing the sculpt, it has become more my own design but has always retained the Famous Monsters Shock Monster vibe Toning many of the details down from the original, such as the over-sized eyes to a more believable appearance and a less cartoon look, the original visage of the Shock Monster had but one eye and a smashed-in looking head on the left side This could be why he is only seen from the right This mask can currently be purchased from NightOwlPro.com, Justin Hopes all the fans of the character enjoy his reinvisioned piece and the labor of love that went into this mask project. Stay tuned for the next installment of Revisited and Reimagined with Justin Mabry of NightOwl Productions











Did You Know? *Impact Merchandising currently produces a retro shirt featuring the famous Shock Monster image!*



DEADRISING

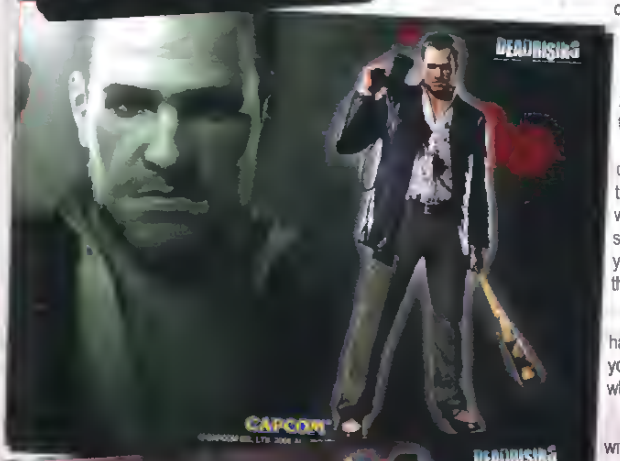
RABID GAMER

By Jessica Dwyer

Imagine yourself trapped in a giant shopping mall surrounded inside and out by flesh eating zombies. You, along with a few survivors have to use items found in your environment to stay alive for the next 72 hours, till a helicopter comes to the rescue. If this sounds familiar... then you're not alone, as this set-up is more than a little similar to George A. Romero's classic *Dawn of the Dead*. In so much, that plastered on the game box (and in the video game itself) are disclaimers stating that the game was produced without any input or authorization by the makers of said film.



Dead Rising tells the story of intrepid photojournalist Frank West. He's gone to a small suburban town based on a scoop that something big is going down. Luckily, he's using a helicopter as his transportation. Upon arriving at the town, he sees that the military has cut off access to the city and is now under quarantine. As the chopper makes passes along the town streets, Frank and the pilot witness zombies attacking vehicles and people. He realizes that whatever has happened in this town is horrifying. He spies a helipad on top of the town's large shopping center and instructs the pilot to drop him off. The pilot will pick him up in 72 hours, after being chased away by military choppers. Frank ventures into the mall after talking to a mysterious man on the roof of the building. Inside the mall he finds survivors, many of them trying to barricade the zombies outside, and mixed in with these survivors are some people who know the secret of what caused the catastrophe going on around them. It's up to Frank to piece the story together, as well as rescue those remaining alive.





Dead Rising is an amazing game. Made by Capcom, it's beautiful to view. The 'cut' scenes are stunning and crisp, and the characters of the game are rendered with life-like realism. You can even see the pores in their skin! Rather than making the game a monotonous hack and slash through zombie land, the creators have made it a hack and slash with a plot and a time limit. You have goals and side missions you can take part in, rescues are important and each mission is a separate challenge. Time is your enemy as you have to be on top of the building at noon on the third day. During your time in the mall you have to solve the mystery behind the zombie infestation. As for the meat of the game (other than the bloody flesh the zombies are chewing on)... I'll break it down for you.

• 1: You take photos. Yes, I know it's a zombie game, but this little quirk of Dead Rising actually can be fun. You have your camera with you at all times and score points based on how bloody or (funnily enough) erotic a scene is that you capture. At one point you have to compete with a fellow photographer who is trapped with you for shots. I'm not sure who thought this part of the game up, but it's not as bad as you'd think.

• 2. Rescues are important. As you go along and return people to safety, more of the game opens up for you, with added clues. Some of these rescues can be a massive pain to accomplish (and can become very frustrating due to the game's horrible save system) with not only having to deal with zombies, but crazy and violent survivors as well.

• 3. Getting to play with all the mall stuff is fun. Trust me... beating a zombie to death with a gumball machine or an electric guitar that makes a noise every time you hit something, will make you giddy with glee. Doing this while you are wearing kid's clothes that are five sizes too small or a woman's dress just adds to the fun. Yes, you can change clothes in the stores as well as use just about anything around you as a weapon. What you choose to inflict damage with can be important. Some items are more effective than others. You'll also want to check out what can be used to restore health, as most of the food stuffs seen around you can be eaten and will restore your health.

• 4: Keep an eye on the time. Certain things will happen at certain times. You can check your watch during the game for the date and time. Remember, you have to be at the top of the building in 72 hours. So, you have a finite amount of time to get as much info as possible and figure out what's going on.

• 5. Points are important. Killing zombies and rescuing people earns you points and level ups. Level ups are good things to get, as you'll gain more "life squares" and you'll get new skills and moves like "disembowel" and "zombie walk" which allows you to run on top of herding zombies.



***What's good about the* game:**

Being able to use nearly everything as a weapon is awesome. It's fun as hell to run around the mall and bash zombies with mannequins and golf clubs. It's gory, and the sound effects are just cringe worthy when you start getting chomped on. It's also nice that, depending on what direction your character goes or what actions you take, the game will change. If you don't save a certain "victim", you'll miss out on that part of the story, as well as the points.

The story itself and the graphics are just jaw dropping. Despite what the makers say, this is the opportunity for every fan of Romero's films to live out that fantasy of kicking ass like Ken Foree and running around a mall killing the shambling horde. Even the mall music is spot on. It's just a fun time.



What's not so good:

You will loathe and hate the save function with every part of your being. It's almost frustrating enough to make you not want to play it. To save the game you have to make it to one of the bathroom areas, or get back to the security room's couch. I don't know who thought this would be a good idea. There's nothing more frustrating than completing a rescue and getting a nifty new skill and then a minute later being devoured on your way to the toilet, thereby losing everything you've been working on for the past hour. And it's just weird that you have to head to a bathroom to save... that's sort of disturbing. The fact that the zombies start using the elevator that you have to use every time you go into the mall is also annoying. You have to cleave through a bunch of them before heading down into the mall. It gets old very fast. That's the other main problem the game has. Even though it has numerous ways for the story to unfold, all of them require lots and lots of running through the mall. It can grow very tiresome very quickly, especially when mixed with the ineffectual saving system. Be prepared for some burn out after about the first three or four hours of game play.

In closing, I give Dead Rising an **8 out of 10**. The save feature is a big problem to me but the game is engaging enough and entertaining enough to make you deal with the frustration. It's creepy and fun and is a blast to play. You can face a zombie holocaust from the safety of your home. Zombie fans shamble on down to your local game store and buy it now.

Did You Know? *The video game term "Survival Horror" was first coined by Resident Evil (1996).*

Comic Books

Comic books have penetrated every aspect of Hollywood, but more recently the horror comic has become such a success that Hollywood is, in turn, looking at the comic industry for support. Case in point, three recent DVD releases (*Final Destination 3*, *Silent Hill* and *Halloween: 25 Years of Terror*) have recently been released with mini-horror comics included. The *Final Destination* (Zanescope) and *Silent Hill* (IDW) comics were available exclusively at Circuit City stores packed in their DVD counterparts.





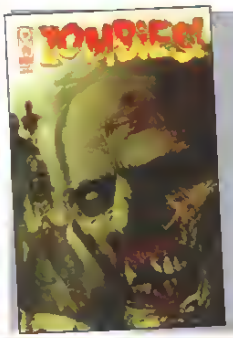




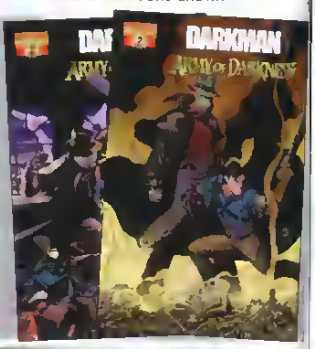
Above: Some of the final New Line Cinema comic releases from Avatar Press. Various Freddy, Jason and Leatherface titles and variations shown.



IDW Publishing's continuing series from Clive Barker: The Great Secret Show



Left: IDW's latest horror entry about Zombies. And appropriately titled as well. Murderer's attack, and not all are the undead type. Right: Also due soon is Darkman vs Army of Darkness #2, the continuing story of two Sam Raimi clashing classics.



It was announced at the San Diego Comic-Con that Jim Lee's Wildstorm Comics has acquired the gem in the horror comic book world, the New Line Cinema House of Horrors license. Starting in October, *A Nightmare On Elm Street* #1 will be available, written by Chuck Dixon, penciled by Kevin West, and featuring covers by Tony Harris, Jim Clark and JD Mettler (shown at right), along with an incentive variant by Tim Bradstreet (thought the multiple-covers would end after Avatar's run with the license? Think again!) Before year end, *Texas Chainsaw Massacre* (by the writing team of Dan Abnett and Andy Lanning, with pencils by Wesley Craig and covers by Lee Bermejo and Bradstreet) premieres, followed in early '07 by *Friday the 13th*, written by the team of Justin Gray and Jimmy Palmiotti with Ryan Sook on art and variant covers by Tim Bradstreet. Shown here are the first-look images featuring the New Line Cinema horror trio, which was teased at the recent Comic-Con. Also look for another recent New Line feature to see comic treatment from Wildstorm: *Snakes on a Plane*!





Fangoria Entertainment revealed at the San Diego Comic-Con that they are moving into the realm of comic book publishing. Fangoria Comics EIC Scott Licina has let it slip that a prequel to *Strangeland* (not a sequel) will be among the companies first year releases, although it is not the launch title. In *Strangeland*, Dee Snider plays Captain Howdy - a sick and demented killer with a passion for body piercings and pain. The companies' first offerings begin hitting store shelves in Spring of 2007, and remain shrouded in secrecy. Fango hopes this will result in a long line of movie-inspired comics presented by the filmmakers themselves, however assuring *HorrorHound* that they will not be retreading on trampled ground (adaptations). Check out future issues of *HorrorHound* for more information on Strangeland: Disciple and other Fangoria Comic titles, as they are announced and released. Questions about The True House of Horror can be sent to contact@fangoriacomics.com and the website can be found at www.fangoriacomics.com.

Did You Know? *Strangeland first made it's comic premiere thanks to CHAOS! Comics way back in 1998*



Available this December, one of the most decorated special effects artists in the history of cinema is celebrated with this new book release from Titan Publishing Stan Winston and his effects team, reveal their secrets for the first time! The Stan Winston Studios are responsible for some of the most iconic creatures and characters in cinema ranging from *Edward Scissorhands*, the *Predator*, *Aliens*, *Terminator*, *Pumpkinhead* and the dinosaurs of *Jurassic Park* Featuring hundreds of never-before-seen artwork, photography and interviews, this deluxe presentation gives fans of cinema FX something to howl about. Written by Jody Duncan, the editor of prestigious industry title Cinefex, this book also features in-depth contributions from Stan and all his key creative staff, and includes a special foreword from director James Cameron. This hardcover presentation features 336 pages of Winston-love, and retails for $49 95.





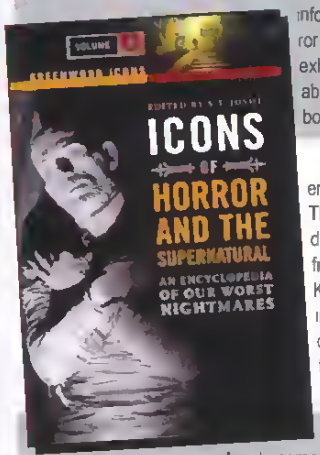


In this new novel Hunter's Moon, from Dark Horse publishing After apparently dying at the hands of his loved ones, Larry Talbot awakens to find that he is being followed by a heretical cult dedicated to the extermination of all those marked by the sign of the Wolf Talbot places his trust in the hands of new friends, an order whose stated mission is to protect werewolves, and learns of the origins of the werewolf curse 275 pages, available this December

Six decades after the events that led to the discovery of the horrific Creature from the Black Lagoon, one scientist attempts to use a time machine to journey into the past What he finds not only shatters his vision of what the Creature might be, but could change the history of the human race forever Paul Di Filippo reinvents the Creature with a tale of time travel, horror, and mystery This 276 page novel retails from Dark Horse for $6 99



Leon Marcelo presents an extensive guide to the horror haunts of legend In this travel guide, you can learn about the real locations of some of horror's greatest films, including *The Exorcist*, *The Texas Chainsaw Massacre* and *Halloween* That's not all though, as Leon also includes detailed information on haunted locales, museums of the macabre, horror legend grave sites and just spooky cities in general It's an exhaustive guide for the true haunt-seekers and it's now available! Clocking in at 312 pages, the suggested retail for the book is $16 95



This 800 page mammoth of a guide features in-depth entries (such as The Vampire, The Sea Creature, The Witch, The Alien) written by a leading authority on the subject and discusses the topic's essential features and lasting influence, from the classical epics of Homer to the novels of Stephen King Entries also include illustrations, sidebars of interesting information, and excerpts from key texts By S T Joshi, you can pick up Icons of Horror and the Supernatural Volume 1 this December in your local bookstore or on amazon.com Retail for the book is $175



It goes to show how massive the horror industry has become, when one of Marvel Comics' most successful new ideas of the past few years features the companies' major super hero players in full-zombie mode Originally created as a subplot for Ultimate Fantastic Four, the Marvel Zombies features an alternate universe in where a zombie plague has turned the world's greatest super heroes and villains into flesh eating monstrosities As the "heroes" battle each other for the last remaining morsels of live food, the few survivors of the plague seek to find a cure From Robert Kirkman, writer of The Walking Dead - this new collected book is not to be missed!

Afflicting Art

Frightful Apparel!

Fright-Rags is back on the scene with brand new shirt designs thank to Ben Scrivens - owner and operator. Shirts below are currently available through the official website www.fright-rags.com - and keep an eye out for Ben and his brother Mike, set up at horror conventions throughout the year! You can also find select Fright-Rags tees at your local Hot Topics mall stores. Check for availability.



Did You Know? *Stan Winston made a living as a stand-up comedian before becoming a make-up effects artist.*

Gore Hound

THE FILMS OF FRANK HENENLOTTER HAVE RETURNED TO DVD!



Acting as writer and director on all of his own films over the years, Frank Henenlotter has made some of the most outrageous movies the genre has ever bear witness. Having set a standard for many cult filmmakers, gore is always a staple but never the focus in Henenlotter's pictures. It never distracts from the bizarre storylines, all while giving back to the glory of grindhouse cinema. His movies no doubtly are in the same vein of the films he'd have skipped school to watch. Always inventing strange new characters with that perfect blend of camp humor and genuine moral fiber. Henenlotter has released five films - loathed by some and celebrated by others. Rex Reed remarked about his freshman effort: "*Basket Case* is the sickest movie I've ever seen!" This easily could be taken as a compliment as it aroused many a moviegoers' curiosity. At first, *Basket Case* was released edited. It was virtually ignored until several midnight theatrical showings of the uncut feature lead to the cult classic status this film now enjoys. *Basket Case* was also one of the first films to be sold on video for (at that time) an unheard of price of just $19.95. This helped usher in the more reasonably priced home video market, leading to movie fans' ability to afford their favorite films for home viewing. Before this, one had to own two VCRs for "bootlegging" their favorite movies to forgo excessive rental and late fees. While many videos carried the dreaded $99.95 industry price tag (the price new movies cost for video stores in the 1980s), these outlets were the only realistic choice to feed the public's home video obsession. Since DVD hit the scene, multitudes of fan-owned DVD companies seek to revisit, remaster and return the cult classics of days past to this new format. If not for these DVD-fan based companies' desires, we may never have seen these films. Many of these enterprises have shown such committment to bringing back the films of Frank Henenlotter. Some of the titles have seen multible DVD releases over the years, while others are just now being introduced into this medium (one of which has yet to see a DVD release in America). Let's take at look at the five Henenlotter cult titles and their triumphant returns to DVD.



Basket Case* - *What's in the basket?

Released in 1982 and made for just $35,000, *Basket Case* became a bonafide cult hit and is loved by GoreHounds to this day, in part, to its low budget nature. This blood-soaked revenge tale involves the seemingly innocent Duene Bradley (Kevin Van Hentenryck) and his deformed siamese-twin brother Belial, whom he carries around in a wicker basket. Seeking reprisal for the forced separation of the two siblings by their father, they hunt down and murder the quack doctors responsible. Duene desperately wants to enjoy some semblance of a normal life, but is tormented by his telepathic brother's jealousy. Terri Susan Smith, who plays the love interest, hes refered to the movie as a charming gore film while denng the public to go see it. Many effects seen in the film are classic stop motion animation and puppetry. Comedic elements and a shocking, yet unexpected, sex scene mixed with over the top gore makes this film truly memorable. When first



Released to video in 1983, the film enjoyed even more success thanks to the '80s video rental craze, later to appear first on DVD courtesy of Image Entertainment in 1998. In 2001, the film was digitally remastered by Something Weird Video and released as a 20th Anniversary Special Edition. Side note. the film was never released in widescreen format, as Henenlotter has stated "it wasn't shot in widescreen". The DVD comes complete with commentary by director Frank Henenlotter, producer Edgar Levins, and stars Beverly Bonner and Terri Susan Smith, one-of-a-kind outtakes and behind-the-scenes footage from the director's personal collection, trailers, tv and radio spots, a gallery of *Basket Case* exploitation art, never-before-seen behind-the-scenes photos, special video short. "In Search of the Hotel Broslin", clips from Beverly Bonner's comedy cable TV show. Beverly Bonner's Laugh Track; and two radio interviews with Terri Susan Smith.



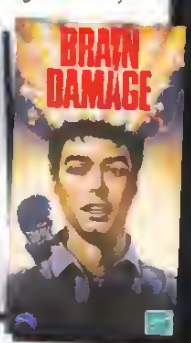
Brain Damage* - *It's A Headache From Hell!

Hitting the scene in 1987, when video horror was at an all time high, (and dunng Reagan's War on Drugs) this film had a social anti-drug message that remains timely to this day. *Brain Damage* was well received and carried a larger budget, but still remained very much a B-movie. All the classic Henenlotter elements remain intact, like the comedy and an unlikely companion-



ship between two main charcters, with minor love interest. Only this go around, we see a healthier serving of Gore. This boy-meets-parasite story takes on grotesque porportions when the main character Brian (Rick Herbst) becomes horribly addicted to a creature's (named Aylmer) hallucinogenic fluids, which host equally horrific withdrawl side effects. When Aylmer makes a deal with Brian to trade his special juice for ample midnights strolls thru the city, things begin to seem amiss, as Brian continually finds blood on his clothing with no recollection of the nights events. His elderly neighbors, who had been feeding the parasite animal brains (to keep him weak) want him back after Aylmer finally escaped their imprisonment and forced servitude. They are now suffering the painful withdrawl symptoms and inform Brian of the dangers of allowing him to eat human brains. Upon learning of the creature's hidden agenda, a test of wills ensues as Brian tries to go cold turkey leaving Aylmer starved of his much desired cranial cuisine. Who will emerge the victor? On home video, *Brain Damage* was heavily cut in two places, yet still made for a great gore flick. It first appeared on DVD in 1999 with the long lost cut scenes restored in a Special Edition, and later in 2003





Cool Swag: *A special surgical mask was given away to patrons at early screenings of Basket Case*

as a "Uncut Limited Edition" version, both thanks to Synapse Films. Both versions are currently out-of-print and featured widescreen HD transfers of the original uncut version, audio commentary by Frank Henenlotter, isolated musical score, original trailer and director filmography. The film is available on DVD once again from Mackinac Media as an "unrated and uncut" version with an HD transfer and original trailer.



Basket Case 2 *- Look who's back!*

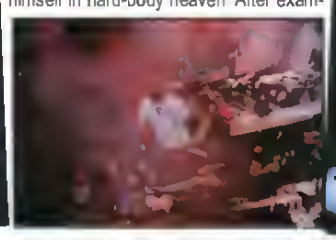
A surprise sequel to the cult classic *Basket Case* was released in 1990. Even though it was never meent to have a sequel, this chapter picks up right where the first film ends. The Bradley brothers are rushed to the hospital quickly becoming a media sensation. Duane and Belial escape with the unexpected help of Granny Ruth, an acquaintance of their aunt. It seems that she is the caretaker of a shelter for wayward freaks. After nursing the two back to health, the brothers (currently wanted for murder) both find love. Belial meets Eve, who is a spitting image of himself, while Duane meets Susan, Granny Ruth's granddaughter, whom he hopes will run away with him. Looking for a new life without his brother, Duane is desperate. Things get interesting when the freaks and Belial punish a nosey female tabloid reporter, her photographer, and a detective. The freaks of the film are the center piece and are some of the most bizarre an interesting monstrousities to grace to screen. Gore is still a factor, but has a less prominent role. This Henenlotter picture, like others, has an underlying moral message reguarding acceptence and indifference in family and in society. The film ends when Duane and his brother are united. The movie was released as part of a special edition double bill DVD on region 2 (packed with *Basket Case 3*) in 2004 from Optimum Home Entertainment with no special features to speak of. This sequel has yet to see DVD release here in America. Synapse Films will be releasing the movie in the states at a yet-to-be announced date.



Frankenhooker *- A Terrifying Tale Of Sluts And Bolts!*

A two million dollar budget and geared as more of a comedy than horror film, *Frankenhooker* is a truly fun cult feature. When a failed medical school student/inventor named Jeffrey Franken (James Lorinz) loses his "overweight" fiancee (former Penthouse pet, Patty Mullen) to his specially designed lawnmower (that chops her to nibbins), he salvages her head and a few other limbs in hopes of bringing her back to life. The only thing is, he wants the perfect body to do this. When he heads to the seedy part of the city (filled with hookers), he finds himself in hard-body heaven. After examining a group of hookers, the gang of girls party down with some of his "super crack" which leads to exploding consequences. Now Franken has all the body parts he needs to create the perfect body for his soon-to-be reanimated love. The plan goes awry after he brings her back (ala *Bride of Frankenstein* style) to find she has super strength and a predispostion to keep on hooking. Zorro, the pimp who's girls have met with an explosive accident, is hot for revenge. The finale has to be seen to be fully enjoyed, as left-over body parts attack, and Franken himself experiences first hand what it is like to be brought back in a foreign body. This film was made when New York was expenencing an overabundent problem with prostitution and the new street drug crack cocaine. Once again a drug message is present and a sign of the then-current events. Henenlotter does a fine job with his own twisted, yet entertaining, take on the classic *Bride of Franenstein* story. It did have a short theatrical run in June of 1990 before ending up on video a few months later. First released on video in December of 1990 from Shapiro Glickenhaus Home Video (with e talking box gimmick), the film hit DVD in 1998 with the full screen 82 minute (an R-rating) release, from Similar Entertainment.







Thanks to Unearthed Films, on October 19th, we will finally see the Uncut Widescreen Anamorphic DVD release of '*Hooker*. Featuring a commentary by Frank Henenlotter and make-up effects artist Gabe Bartalos, the disc includes a 19-minute featurette called 'A Stitch In Time' with behind the scenes footage staring Gabe and the rest of the crew of *Frankenhooker*, a crazed Jennifer Delora interview and a sneak peek into her scrap book, and last (but not least), an interview with Penthouse Playmate of the Year and *Frankenhooker* star, Patty Mullen!



Basket Case 3: The Progeny *- It's Time To Build A Bigger Basket!*

In the final installment of the *Basket Case* film series Duane and his brother are split up again. Seems Belial's girlfriend Eve is an expecting mother and he is a bit angry at his brother. Duane seems to have completely snapped and is kept in a straightjacket anxious to escape his strange new imprisonment and be reunited with his twin brother. Granny Ruth's family of freaks returns as well. With all the original freaks back (in full attendance, with even more interestingly strange new additions to the mix), a vacation to Georgia takes the group (and the Bradley twins) to Uncle Hal's remote country home for Eve's special delivery. Here we meet a new character, Granny Ruth's estranged son, little Hal, an inventor and a freak himself, that ends up becoming a LARGE part of the story. The horror element is almost totally out the window as this film series has moved to an over-the-top cult comedy. Eve gives birth to not one, but a dozen of Belial's odd-shaped offspring. The birth scene is just too gross for words as fluids flow and creatures cry. Duane does make his escape, and wants to run of with the sheriff's daughter Opal, who is a bit odd herself. Problem is – he gets locked up in the local jail. The police learn of Duane and his brother's wanted status and trouble begins anew. After the police sneak into uncle Hal's home, Eve meets with a fatal accident with her offspring kidnapped. Now the Freaks are ready to once again seek out revenge, save Belial's children, and free Duane. The most entertaining scene is the finale, where we see Belial battling the sheriff in a exoskeleton robotic suit (ala *Aliens*). The film was released to video in 1998 by Universal Studios. A single full-screen DVD release was made available here in the States in 2004 from 20th Century Fox.



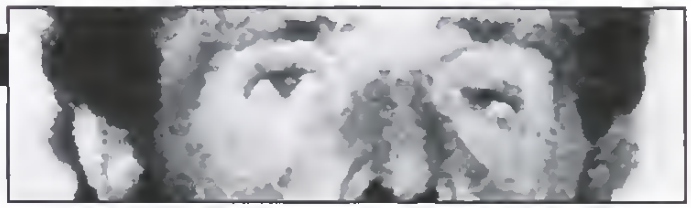
Did You Know? *In Brain Damage, you can see a cameo of Duane holding his brother's basket from Basket Case*

DISCLAIMER

First and foremost HorrorHound does not seek to glorify the actions of serial killers or mass murders over the course of these articles Our only interest is in providing some insight into the public intrigue surrounding the actions of these individuals Our goal is to provide a kind of history of films based on serial killers as well as the influence they have had on cinema in general Since the year 2000, several biographic style films have been released in mass numbers and frequency based on some of the most heavily publicized serial killer cases in the United States Some of these films leave little to the imagination while others just begin to scratch the gritty surface of these morbid true tales

Hollywood has borrowed many key elements from these real life monsters and the murders they have committed After all these events have heavily influenced the horror film genre significantly over the last 40 years Moving horror away from it's science fiction roots and into the realm of reality Films like Psycho (based on serial killer Ed Gein) ushered in a new style of horror film HorrorHounds now needed to believe that what was happening up on the screen could really happen to them outside the theater The evolution was inevitable with current events and an ever changing complex world You might find yourself conflicted asking "am I sick for watching serial killer films?" The first television broadcast film to introduce the public to a true serial killer murder case was based on the Manson murders titled Helter Skelter When Helter Skelter aired as a two part television mini-series, in April of 1976 on CBS it averaged 36 4 ratings/54 share over two nights and is the highest rated two-part made-for-TV movie ever America's morbid fascination and curiosity was well documented on those two nights This should have been no real surprise as the book was a #1 best seller All of this proving that the public at large shares a sense of morbid fascination Serial Killer movies can work on many levels, some as a courtroom dramas others as crime documentaries and mostly as creepy horror films Let's now look at our third article to cover these maniacs and the films about and inspired by them

HENRY LEE LUCAS



He's not Freddy He's not Jason He's Real Henry Lee Lucas, of all the serial killers to date, was once considered to be the most prolific - inconsequently raised to torture, rape and mercilessly murder people nationwide The Lucas family consisted of nine children, many of whom were sent to live in different places Born on August 23, 1936 in Blacksburg, Virginia, Henry (son to Anderson and Viola Lucas) grew up in a secluded two room cabin with dirt floors His Father, Anderson, a lush and cripple due to a freight train accident leading to the loss of his legs, was a poor role model to his son to say the least Viola Lucas, his mother, a sadistic alcoholic prostitute who ran the homestead with a iron fist, was his true tormentor Beatings were commonplace for this father and son, but took second stage to the other humiliations Viola bestowed on her family, often forcing them to sit front and center as she sexually serviced customers Unable to bare witness to any more of these episodes, Anderson Lucas slept outside in the frigid winter snow one night, contracted pneumonia and later died When Henry was ready to attend school, his mother cruelly curled his hair and put him in a dress for his first day of class When a teacher purchased the poor barefoot youth shoes, he received a beating for accepting the gift When he tried to take in a pet, she would promptly kill it His life was nothing short of a living hell Things didn't get any better for Henry as time went on In 1953, when his brother gashed his eye with a knife, his loving mother left it untreated as he suffered in pain for an extended period of time Another extreme beating left Henry semi-conscious for up to three days before his mother's live-in lover "Uncle Bernie" took him to the doctor Under the influence of his "Uncle" a new male role model Bernie instructed Henry in animal torture, bestiality and even necrobestiality Back in 1951, at the gentle age of 15, Lucas was eager to engage in sexual endeavors with a 17-year-old girl he had picked up in a neighboring town When shunned for his awkward sexual advances, Lucas strangled the girl and buried her corpse in the woods near Harrisburg, VA It wasn't until 1983 that he finally admitted to this unsolved homicide, his initial murder Repeatedly arrested for burglary, he spent his teen years in and out of jail with several daring escapes In 1960 he committed the act of matricide when his 74-year-old mother hit him with a broom during a heated argument After being arrested in Toledo, OH for the crime (five days later) he served ten years before being granted parole in 1970 While imprisoned he attempted to commit suicide twice and was transferred to a mental facility He later returned to prison again for a few years, this time for the attempted kidnapping of two teenage girls In 1975, now 39-years-old, Henry was paroled against his own wishes Henry married for a short time to the widow of a cousin, who then divorced him for molesting her two girls from a previous marriage Lucas had stated at this point that he had already been engaging in various acts of random murder across the country A drifter, Henry stayed on the move as it would be much more difficult for the police to catch him Having family members all over the US he would often stay with them and take on odd jobs as a source of temporary income, until he was ready to head back out on to the open road for more murder and mayhem In 1976, he met Ottis Toole at a Florida soup kitchen Ottis, who often brought home ex-cons to engage in sexual acts with him and his wife, was a arsonist and murderer in his own right. The two quickly became traveling companions and sometime-lovers sharing their sorted tales For six and a half years they perpetrated countless inhuman acts ranging from rape to murder and even cannibalism In 1978 Lucas moved to Jacksonville to live with the powell family relatives of Ottis Toole It was here that Henry met and fell in love with a 10-year-old, mildly retarded girl, named Becky Powell In 1982 the two love birds set out on their own, parting from Ottis Toole and ending up in Hemet, CA doing odd jobs for Jack and O'Bere Smart. Later, O'Bere sent the couple to care for her 80-year-old mother, Kate Rich in Ringgold, TX where, after forging and cashing two fifty dollar checks, relatives sent them packing While hitchhiking, they were picked up by Ruben Moore and invited to join his religious commune It was here that Becky learned how to become a better person and repent her past sins while Henry worked as a roofer and remained virtually unchanged Powell became homesick and convinced Lucas to leave the commune Taking a break from hitchhiking, the two love birds planned to nap in a field where an argument ensued (Becky wanted to return to Jacksonville where Henry was wanted) Lucas stabbed Becky to death and had sex with her corpse before dismembered it and scattering the limbs around the desert, returning with a story that she had run off with a trucker Kate Rich also turned up missing a short time later Since Lucas was the last person seen with Rich before her disappearance, Henry was picked up and held on a fugitive warrant charge from Maryland before pending charges were dropped



Left to right. Ottis Toole and Henry Lee Lucas

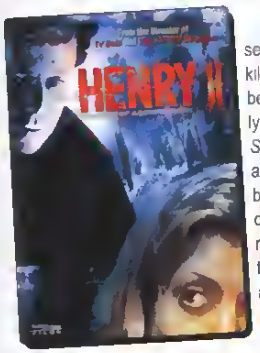
A free man, once again, Henry returned to hide out at Ruben Moore's commune Claiming he wanted to clear his name, he set out to find Becky Powell and Kate Rich Soon after, in Stoneburg, TX, he was again arrested (this time for possession of a handgun) and after five days without cigarettes and coffee, Henry Lee Lucas was ready to reveal to his jailers "I have done some bad things" In his statement, Lucas said that he picked up Kate Rich for church, but instead, drove her to an abandon oil field where he stabbed her to death, then dragged her body into an embankment and then had sex with it before stuffing her corpse into a culvert and exiting He returned later to bring her body back to destroy the evidence stuffing her remains into a stove in his yard, and burning it over a two-day period Two murders were confirmed by the retrieval of skeletal remains from both crime scenes and Lucas stood trail for the murders He admitted his involvement in the homicides saying he had also killed one hundred women, which quickly became front page news A 75 year sentence was handed down for the slaying death of Kate Rich before he was tried for the stabbing death of Becky Powell - where he revealed he also committed necrophilia with her corpse In two short hours he was found guilty with the jury returning the stiff sentence of life in prison

For the eighteen months that followed, Lucas disclosed the grisly details of his actions An endless series of murders with numbers that jumped from 150 to 350 plus, coupled with those committed with friends and associates to reach a staggering 600 Speculation grew as some murders had been confirmed while others could not Detectives from around the country came to question Lucas about unsolved local homicides, as he could be implicated in many of these crimes It was also revealed that Henry claimed he joined a nationwide secret satanic cult the "Hand Of Death", at Ottis' request Lucas said that they had committed many murders for this secret sect and that the cult practiced human sacrifice and mutilation of young female victims Lucas also mentioned that Toole had eaten the flesh from some of their victims while Henry personally abstained, claiming "I don't like barbecue sauce" When authorities could not confirm any definitive number of murders-per-state Lucas and Toole may have committed, Henry was taken on a guarded tour of the murder scenes to give details only the killer himself could know He later proudly claimed it was a ruse and they fell for it

Quoteable Quote: *"Oh yeah, that's right, I stabbed her" ~ Michael Rooker (Henry)*

Scandal broke out when journalist Hugh Aynesworth, of the Dallas Times prepared a series of articles claiming a massive hoax was being perpetrated His story tells of detectives coaching the serial killer into confessing his involvement in unsolved crimes from their regions Hugh claimed he had heard of the hoax from Lucas himself and that Henry had only killed his mother, Powell and Rich Lucas was claiming any and all murders he was questioned about as a form of revenge He wanted to embarrass the authorities for the way they had treated him Toole was also claiming random murders that he did not commit (his alibis were later established) It was also revealed that Aynesworth may have deliberately created a smoke screen as he was in fear of losing the ability to act (and later did) as Henry's own biographer This mixed with Lucas' known ability to exaggerate on many events claiming he had committed murders in Spain and Japan, even a homicide involving a teacher who later turned up alive and well Lucas' plan to confuse and discredit authorities as to what may be a true confession seemed to be working well It can also be said that Lucas himself was possibly confused as to what crimes he had actually committed, via losing count or just simply forgetting The facts became exceedingly difficult to confirm, all while previous statements Henry provided to authorities revealed damning evidence that only the perpetrator of these crimes could have known Many of these facts were not in any police reports or could have been fed to him from detectives (as Aynesworth claimed) One particular murder he admitted to (and later recanted) was that of a young girl found only wearing orange socks He was tried for this murder and found guilty receiving the death penalty Later it was proven that Lucas was not the murderer Henry was treated like a king so long as he continued to confess to unsolved murders He said he lived better in prison then he ever had on the streets Toole gained notoriety while behind bars while awaiting trial for an arson murder from 1983 where Toole confessed to the killing of 6-year-old Adam Walsh, son of John Walsh (leading to his hosting of the popular television show America's Most Wanted) After all was said and done, Lucas and Toole were linked to at least 100 homicides In 1996, Toole died from cirrhosis of the liver On June 26th 1998 George W Bush commuted Henry Lee Lucas' death sentence to life without the possibility of parole Henry is the only death row inmate ever to receive clemency from 'Governor' Bush In 2001 Henry Lee Lucas died of heart failure in his prison cell

HENRY LEE LUCAS BIO PICS



Very few films have been made about the supposive-prolific serial killer Henry Lee Lucas Even with the resurgence of serial killer bio pics, as of recent, no studio has captured the TRUE story behind the life and crimes of Lucas One of the first films to loosely follow this twisted true-life tale is obviously *Henry - Portrait of a Serial Killer* The film was made while this real-life killer was still alive, and serving a life sentence for murder The film is loosely based on many of the facts surrounding his exploits, and chronicling his newfound relationship with Otis Toole In the film, the relationship between "Otis" and Henry is kept plutonic, while outtakes were filmed showing otherwise Becky Powell is portrayed as Toole's sister, rather than his niece, and appears older One of the biggest differences is that Henry and Otis traveled committing these crimes, instead of staying in one central location (not to mention the eventual murder of Otis himself (by Henry) The movie picks up and leaves off, almost in a "day in the life" of Henry's routine Never revealing this drifter's origins, or his outcome It simply closes with Henry (alone) dropping-off of a mysterious suitcase on the side of the road

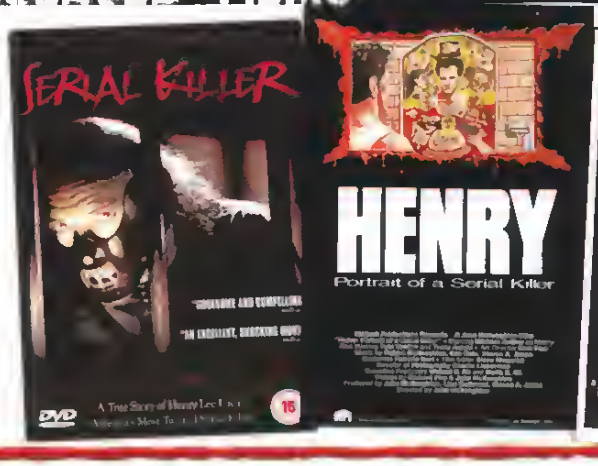
In *Henry II*, released over 10 years after the original the title "character" attempts to bring himself out of the gutter, all-the-while unable to escape his need to kill Directed by Chuck Parello (whose other credits include the direct-to-video *The Hillside Strangler* and *Ed Gein: In the Light of the Moon*), the film chronicles Henry's newfound employment (and employer) which utilized some of the unused "pyromaniac" elements possessed by the real-life maniac Ottis Toole Also this film makes mention of the mysterious suitcase from the previous film Dark Sky Films have delivered great DVD treatments of both *Henry* films, with the most recently (Part 2) being made available with director audio commentary, a making-of featurette deleted scenes trailers and photo gallery Now available



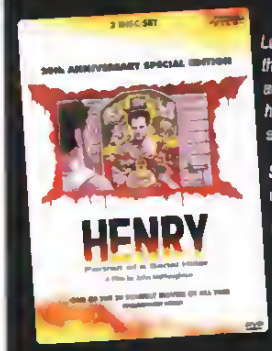
HENRY INFLUENCED FILMS

Henry Lee Lucas may not have inspired a laundry list of films, but his presence in cinema has definitely been felt Below is a list of movies inspired by, or in the vein of the crimes of Henry Lee Lucas Check out these movies, in order of release

Confessions of a Serial Killer, 1985
Henry: Portrait of a Serial Killer, 1986
Silence of the Lambs, 1991
Man Bites Dog, 1992
Henry II, 1998
High Tension, 2005



MICHAEL ROOKER INTERVIEW



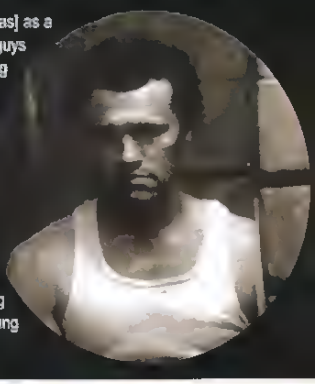
Michael Rooker, while loosely based on the real-life Henry Lee Lucas, has been linked to the sick psychopath since he first portrayed the 'character' in the 1986 film Henry: Portrait of a Serial Killer It is the amazing performance and energy that Rooker presented in this role that has concreted him as a genre great. HorrorHound fiend, Sean Clark had a sit-down with Rooker recently to discuss the role:

Sean Clark Are you surprised, 20 years later, that *Henry* still has the impact it has?

Michael Rooker It still has the same impact it had when it first came out... There's a brand new generation of people who are seeing it for the first time. Even before the new DVD came out, 16 and 17 year olds were coming up to me, having seen it for their first time. It's a little surprising, cause it's really a simple movie. It's not a very complicated movie. There are no cop chases or explosions. all that bull.. and most of the real violence happened off-camera. You just see a little bit. There were a lot of things... before, during and after... that was a lot more violent than *Henry*. The violence in *Henry* isn't what makes it what it is.. it's a feeling that's permeating throughout this movie that can't be duplicated by adding violence. That's not going to make people more scared. Moviegoers will turn off The average moviegoer doesn't like to see every scene, every time - it's over kill.. no pun intended But, you're no longer involved with the characters or the movie. How many times can I see someone get chopped up? Henry didn't have a lot of that. It didn't allow the audience to get over-exposed to it.

SC Were you ever in contact with the real Henry Lee Lucas, or do you know if he ever saw your film?

MR No Don't know, don't care. Our movie started out, using [Lucas] as a vehicle.. some of it was suggestive of things that happened in this guys real life, so we just used our own imaginations to figure out something that we thought people would see. Plus, our only goal was to scare people. That was it. We just wanted to do something to scare people. And the best way to scare them is to show them real life. Documentary stylized Real life is a lot scarier than anything we can make or see on screen.



SC Were you ever approached about the sequel?

MR It was done for all the wrong reasons. I think the *Henry* fans are smarter than that. None of the creative people on the first were involved in the second We're actually thinking about possibly getting John and myself back together again and possibly doing something There are people throwing numbers.... it depends.

Movie Fact: *Neil Giuntoli, who portrays the title character in Henry II, can be seen in Child's Play as Eddie Caputo*

It's a Mad Mad Mad Madhouse!

By Kevin Kindel



Broadcast from deep within the rancid underbelly of a condemned sanitarium comes Moldy's Madhouse; a politically incorrect horror variety show hosted by ex-child star and certifiable kook, Moldy Pickles. "This ain't no kids show." says Moldy's Madhouse creator/producer/ director, Todd Tucker (special make-up effects. *Blade, Space Truckers*). "We're gonna keep it edgy, with lots of adult humor and offensive language. It's a fast and furious horror-based comedy, not recommended for the weak or prude at heart."

Born into a privileged life, to Boris and Evelyn Pickles, young Moldius Wilmington Pickles gained fame early on. His acting career started on an obscure British children's program called U.B. Trippin'. Spawned from the 1970s counterculture of bellbottoms, afros, and excessive drug use, the show quickly obtained a mainstream following in the U.K. "It was kind of like H.R. Pufnstuf." adds Tucker. "But the show was canceled after only one season. Young Moldy, now typecast as Little Timmy Finster, was unable to find any other acting jobs and suddenly disappeared from the public eye."



The show was pulled due to an unfortunate turn of events that included certain key production staff involved in drug trafficking and embezzlement,. The studio, fearing a backlash of bad press associated with the negative news, cancelled the psychedelic kid's show and discontinued all related merchandise. "Fifteen years later Moldy resurfaced and created a traveling freak show that acquired a large cult audience." remarks Tucker. "After five years, the semi-successful Moldy's Magical Freak Show was considered to be politically incorrect and went completely bankrupt."

"Life is like a box of festering boils!" Pickles exclaims.

Legend has it that Moldy made a deal in blood with Haitian Voodoo Priestess, Miss Aqueefah Toussaint for her zombie monkey, Pee Pee, to join his traveling sideshow as a featured attraction. Miss Aqueefah was, at that time, one of the acts in the freak show and Pee Pee was her pet. "One of the more popular tricks was when I would load Pee Pee into a cannon and shoot him directly into a brick wall five feet away." Pickles says. "He was just a flat pancake of fur and blood. The audience was quite horrified, of course. But each trick ended with his little hand reaching out of the bloody carnage and giving a 'thumb's up'. Now that's amazing!"

When the traveling carnival was shut down, "Moldy totally lost it" continues Tucker, "and was institutionalized, spending the next twenty years in an insane asylum, which was eventually condemned and shut down in October of 2005. Moldy felt so at home there that he decided to stay and make it his permanent dwelling."

Being confined to a padded cell for ten years with nothing but a straightjacket to keep him warm at night, Moldy sought comfort in a delusive friendship with a sock puppet. Utilizing a dirty sock, googly eyes, some hair from his own head, and a rusty set of dentures, procured from his deceased mother, Moldy fashioned Mr. Knuckles, his good friend and inhabitant of MOLDY'S MADHOUSE.

Todd Tucker, whose esthetic make-up effects have graced such distinctive studio fare as Francis Ford Coppola's *Dracula*, *Hannibal*, and *The Passion of the Christ*, met Mr. Pickles quite by accident at a Halloween party hosted by the Playboy mansion. "I was asked to hire actors and put them in elaborate prosthetic make-ups for the annual Halloween Party at the Playboy Mansion. The actors in make-up are supposed to greet the celebrity guests as they enter the party and take pictures with them for the press. Somebody told me I should check out this guy named Moldy Pickles. When he showed up, he was so weird looking that we didn't even need to apply any make-up to him. He was scary enough as is."

To Tucker's amazement, Moldy was the hit of the party, even considering his blemished complexion, crooked nose, and jagged, brown-stained teeth, from a lifetime of poor hygienic practices and many years of tobacco and alcohol binging. One distinguished guest at the mansion later noted, "His [Moldy's] noxious breath fell just short of week-old, sun-baked trout."

"Personal hygiene is totally over rated!" Pickles says.

Recalling his first impression of Uncle Moldy, as many of his cult followers lovingly refer to him as, Tucker admits, "I remember being at the party and seeing a crowd forming around Moldy as he spewed out obscenities and insulted them, one by one. He had the entire crowd mesmerized. And all of a sudden three playmates, totally naked, walk by the group of people watching him and not one eye blinked from him. I knew at that point that I had something special, as long as I could keep him from killing me and my crew. My co-producer, Martin Astles (special make-up effects: *Dungeons and Dragons*), and I talked Moldy into putting the show together and it just became this weird magical thing."

Having teamed up with Tucker and Astles for this new twist on variety talk shows, the former child star turned mentally defective cult icon feels he's truly in his element. After the proposition was forged with a hand shake, Mr. Pickles engaged Tucker's crew in a thirty minute conversation regarding a bizarre, gelatinous matter encrusting the bottom of his shoe. "We created the show utilizing everything that Moldy brings to the table," explains Tucker. "I write the segments and e-mail them to him. I don't even have a phone number, just an e-mail address. After he approves the scripts, we set up the shooting dates and then Moldy pretty much does and says what ever he wants."

With an incredible buzz afoot about Moldy's Madhouse and the chaotic hilarity being set loose upon unsuspecting television audiences, Tucker excitedly says, "The response to the show has been huge!"

Though Tucker and Astles are still in negotiations with a number of investors and distributors, the immediate plans for the show include a feature length DVD, showcasing the first three episodes of Moldy's Madhouse, to be released early next year.

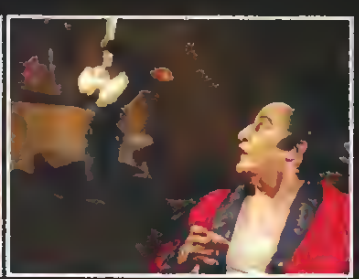
Three time Academy Award winning Captive Audience Productions will be creating all the top of the line special make-up and visual effects for the show. With the help of legendary artists like Greg Cannom (make-up department: *Van Helsing, The Exorcism of Emily Rose*), Miles Teves (art department: *SLiTHER, Robocop*), and a number of stars who are slated to appear on Celebrity Sacrifice, this show promises to give horror fans the gruesome goods.

Moldy has invited his old friends and miscreants along for the outrageous antics and hilariously horrifying happenings which are in store for all you couch potatoes in every madcap episode of Moldy's Madhouse. So sit back with a bucket of buttery popcorn and let Moldy introduce you to his institutionalized world; where in a gaggle of society's castaways and depraved sensibilities run rampant. "In this show you'll meet the 'freakfully challenged' who roam freely among society. You'll see everything from ridiculous reality shows featuring Moldy and his friends to monstrous commercials, creepy cartoons, and malicious puppet shows. It's kinda like Pee-Wee's Playhouse meets Tales From The Crypt...for adults."

Stayed tuned as Moldy, Mr. Knuckles, Pee Pee, and the rest of the ragtag group of creeps systematically unravel the moral fibers of society from the comfort of their very own laughing academy. Until then, visit www.moldysmadhouse.com to order Moldy's Madhouse DVDs, T-shirts, posters, and other merchandise for the mentally ill...

Photo-graphics by: Christopher Xavier Lozano of Total Look Studios; www.tlshollywood.com





More Information: *Set for a 2007 release, this documentary spoof will feature 3 episodes with a thru-story!*

MODEL BEHAVIOR from the Monster Company

"God is in his holy temple..."

by Paul Davis



"He is in... his holy tem...ple" Or so he has been for the past 20-years or so, but now the evil Reverend Kane can be found in bust form, hanging out in the catalogs of The Monster Company, a UK based movie memorabilia specialist that is currently making waves across the pond and back again.

This full-scale piece, commissioned exclusively to The Monster Company, is a light-weight, hollow cast, resin-made bust standing at approximately 15-inches in height and is screen accurate from the scene in *Poltergeist II: The Other Side*, in which the malevolent Kane approaches the family home and tries his best to manipulate Craig T Nelson's character into letting him in the house to snatch little Carol-Anne.

The brain child behind this stunning piece is the head of The Monster Company, David Bidwell. Although freely admitting that the bust is extremely niche for today's saturated market, it has always been a character that he's had a passion for, "the guy was so creepy and freaked me out so much", David explained. "The reason I wanted to do it was purely out of respect for the late Julian Beck who played him, as a tribute to both him and the character of Kane, who was weak and frail yet conveyed an undeniable aura of evil. That alone sealed it with me that we needed to do SOMETHING with that character."



The superb Julian Beck likeness comes courtesy of British sculptor Sam Simpson, who's terrific work on Kane has not gone unnoticed, even by the untrained eye, as David continued, "I recently had an electrician do some work on my house and he immediately pointed at an unpainted version of the bust and said "that's the guy who chases the little girl". So for a guy who's not really into horror movies to recognize an unpainted bust as Kane from *Poltergeist II* is a real credit to Sam's work."

Available through The Monster Company website in both an unpainted workable tan finish (hair included for attachment) and a completed version painted by talented kit painter Steve Welfare, David was quick to add that Steve's painted versions (two currently in existence, one in stock at The Monster Company and the other on the desk of yours truly) are going to be extremely limited and relatively sought after before long, "He has confessed to me recently that he hates painting them so if you do see a completed one then grab it because there won't be many around."

When asked if we can expect anymore exclusive busts in the same vein as Kane, the man behind the monsters simply smiled and said that "you will always have the big companies putting out all of the popular characters and admittedly, while Kane probably wasn't the best business decision, the desire to provide something different to fill the void is just a testament to how much I love this business." In closing he added "Stay tuned. There will be more."

To get your hands on one of these exclusive busts, simply visit The Monster Company at www.themonstercompany.co.uk. They assure us that they do ship worldwide and with the greatest of care, but if you fancy your luck at winning an unpainted Kane bust, then *HorrorHound* is your hook up.

WIN A REVEREND BUST

Here is your chance to win an unpainted Reverend Kane bust, as seen in this article - thanks to the Monster Company - All you have to do is fill out this coupon (photocopies accepted) or write your information down on paper and mail to:

Reverend Kane Kontest!
PMB 264, 4530 Eastgate Blvd #628
Cincinnati, OH 45245-1266

Contest ends December 1, 2006

Name _____

Address _____

E-Mail Address _____ Age _____

Contest rules: One entry per household. US Residents only. All entries must be in-hand at the HorrorHound office by December 1st, 2006. Good luck.

Quoteable Quote: *"You're gonna die in hell! All of you! You are gonna die!" ~ Julian Beck (Poltergeist II)*

HORROR'S HALLOWED GROUNDS

POLTERGEIST

by Sean Clark

Horror's Hallowed Grounds is an established series of articles from horror enthusiast Sean Clark, who (with the release of *Halloween: 25 Years*) has launched the series into an actual filmed program. With more episodes planned and potential deals being discussed, *HorrorHound* thought it would be a perfect time to bring the Hallowed Grounds series to newsstands. Thanks to Sean and Dread Central, we present the first in a series of articles visiting the filming locations of some of the genre's greatest movies. In this first installment of Horror's Hallowed Grounds, we present the locales of *Poltergeist*:



The children play and ride their bikes around the giant tree during the opening titles of the film



Today the giant tree is gone from Rustling Oaks Drive and is hardly recognizable from the film

Poltergeist is a film that has spawned a lot of controversy over the years. To this day people still talk about how much director Tobe Hooper actually directed and how much may have been producer Steven Spielberg. There is the supposed curse of the *Poltergeist* series that has seen several cast members die around, or during, the making of the three films in the series. And then there is the lesser known story of who actually wrote *Poltergeist*. Producer Steven Spielberg claimed he had based the story on the suburban neighborhood in Scottsdale, Arizona where he had grown up. However, writers Paul Clemens and Bennett Michael Yellin accused Spielberg of stealing the idea from a script they had sent him over a year before. Clemens is best known by genre fans as the lead in the 1981 film, *The Beast Within*. There was a lawsuit and Spielberg settled out of court for an undisclosed amount of money, keeping the story as quiet as possible. All of the controversy aside, it was still a damn fine film for it's time.

Filmed in sixty days with a budget of 10.8 million dollars, the film was a huge hit and spawned two sequels and a television series. Filming began on Monday, May 11th, 1981, shooting all of the opening credits sequences in Agoura Hills, California. All of these various shots of the neighborhood during the opening title sequence were filmed about a half hour drive from the neighborhood where the Freeling house was actually located in Simi Valley.

One of the first shots is of the main road that goes through Agoura Hills, and that is Kanan Road. This was in the area between Laro Drive and Eagleton Street. All of the Agoura Hills *Poltergeist* locations are very close to the Hanging Tree from the original *Phantasm*, which is also on Kanan Road. So if you happen to make a trip out there, you may want to visit them both.

In 1981, when *Poltergeist* was being filmed, this area of Agoura Hills was barely developed and was a sea of bare rolling hills. Today, all of those hill tops are covered with homes and the area is almost completely developed. Also during the opening credits, the camera pans down Shadycreek Drive as a car travels from Woodcreek Court to Laro Drive. Just behind that street on Rustling Oaks Drive is where the kids rode their bikes in front of the big tree in the middle of the street. Sadly the tree was removed in 2005. The island, where the tree was located, is almost directly in front of Hollow Oak Court on Rustling Oaks Drive. It was shot from the direction of Old Carriage Court looking towards Hollow Oak Court.

This next shot is pretty interesting because this is the same street we later see actor Dirk Blocker riding the bike down carrying the beer to the Freeling house. This is Calmfield Avenue shot right in front of Idle Drive looking down the street towards Laro Drive. The cul-de-sac where Dirk Blocker begins his bike ride to the Freeling home is Gleam Court. The street he is heading towards, out of the cul-de-sac, and turns on is Calabria Drive; however when it cuts to him coming around the corner and on to Calmfield Avenue he is actually turning off of Hollow Brook Avenue going towards Calabria Drive. Now this is where the bike ride gets really interesting. It appears that he'd be turning off of Calmfield Avenue and on to Calabria Drive, which we assume is the street where the Freelings lived. Well actually, it cuts to a half hour drive away to Simi Valley. Suddenly he is coming from the end of a dead end street which is Rachael Avenue and turning on Roxbury Street. This would have been on Tuesday May 12th, when they began all of the exterior shots of the Freeling home at the actual home in Simi Valley. He then ends up right in front of the Freeling home at 4267 Roxbury Drive in Simi Valley.

Before we continue on at this location let's finish up with Agoura Hills. Later in the film, Craig T. Nelson and James Karen have a conversation in front of the cemetery on a hillside overlooking a tract of homes yet to be built. Those paved streets without homes are Germania Court, Fenworth Court, Kerryhill Court and Langhall Court. Of course, it has long since been developed. I wish I could have taken a photo of those streets now from where the cemetery was located, but that is now people's backyards. The top of the hill is full of homes. I did, however, take a picture from the end of Fenworth Court looking up towards where the cemetery was. The wide shot of the full cemetery was partially a mat painting.

Now back to the Freeling House located at 4267 Roxbury Drive in Simi Valley. They began filming at this location on Tuesday May 12th



Jack Langson Library, located on the campus of the University of California Irvine



The Jack Langson Library, as it appears today, virtually unchanged over the past 20 years

Did You Know? *Sean Clark will be appearing as a guest at the Erie Horror Film Festival in Erie, PA on October 4-5,*

and filmed everything from the beginning of the film to the big climax at the end where all hell breaks loose in the neighborhood. Filming concluded at this location on Wednesday, May 20th. The house used to have a swimming pool, but it has since been filled in. There were a few daytime scenes shot in the backyard of the actual location but all of the night time swimming pool stuff was on a soundstage, as I will point out later in this article.

On Thursday, May 21st, filming began on the soundstages at MGM Studios. Elaborate sets were built on three different soundstages. The first thing filmed was the interior of Dr. Lesh's office, which was shot on Stage 11. The exterior of the building, where Dr. Lesh's office is, is supposed to be is an actual location. It is the Jack Langson Library located on the campus of the University of California Irvine. This is also where most of the film Conquest of the Planet of the Apes was filmed.

On Friday, May 22nd, filming began on Stage 12 which housed some of the interiors of the Freeling's living room, dining room, kitchen, bathroom, master bedroom and exterior of the front porch and backyard. Then on Thursday, May 27th, filming moved to Stage 11 to film the children's bedroom interiors. Also located on Stage 11 was the home's staircase, upstairs hallway and Dana's bedroom. Production designer, Jim Spencer created both the interior and exterior of the Freeling House, plus the backyard and swimming pool on MGM's Stage 12. Spencer had to match the exterior of the house to the one that served as principal dwelling during the company's eight days of location shooting in Simi Valley, California.



From across the street, the Freeling house as it originally looked in *Poltergeist*



Nearly the exact shot of the Freeling house, detailing the subtle changes the home has encountered



Carol Anne (Heather O'Rourke) poses in front of the original Freeling house



The same exterior of the Freeling house, showing how very little has changed

Producer Steven Spielberg discussed the swimming pool set: "These sets were unique because we had to install a swimming pool and needed a crawlspace under it for special effects. Since we couldn't dig through the concrete floor of the soundstage and had to construct another set on the stage with a removable floor, we had to build the key set fifteen feet above the ground."



On Thursday and Friday (June 4th and 5th) filming moved to Stage 30 where they had built a duplicate master bedroom set where everything was nailed and glued down so the entire room could rotate for the scene where Diane appears to be crawling on the walls and ceiling. On Stage 30 was also a duplicate of the children's room for the scene where Carol Anne is sucked into the closet. These rooms were also equipped with a device that could trigger a simulated earthquake.

There was actually a different ending filmed, but not used, when the family goes to the hotel at the end of the movie. They built an interior of the hotel room on Stage 11 and filmed a scene where Carol Ann turns on the TV and it goes to the station sign off and then static. The movie was supposed to end with a fade out on the static snow. This alternate ending was shot midway through the production but ultimately not used.

As you can see, there were very few locations used in *Poltergeist*. The only one I haven't found is the Holiday Inn they go to at the end of the film. I checked all Holiday Inns within a few hundred mile radius and if it does still exist, it has been completely remodeled and looks nothing like it did in the film. Recently a fan told me that it was a Holiday Inn in Ontano, CA but has since changed names and this could be why I missed it. However, as of today, I have not been able to confirm this. It is always an adventure going out and hunting down these locations. You never know what or who you may find. I did, however, make a new friend while out on this excursion and he followed me home...and hasn't left since (see picture below).

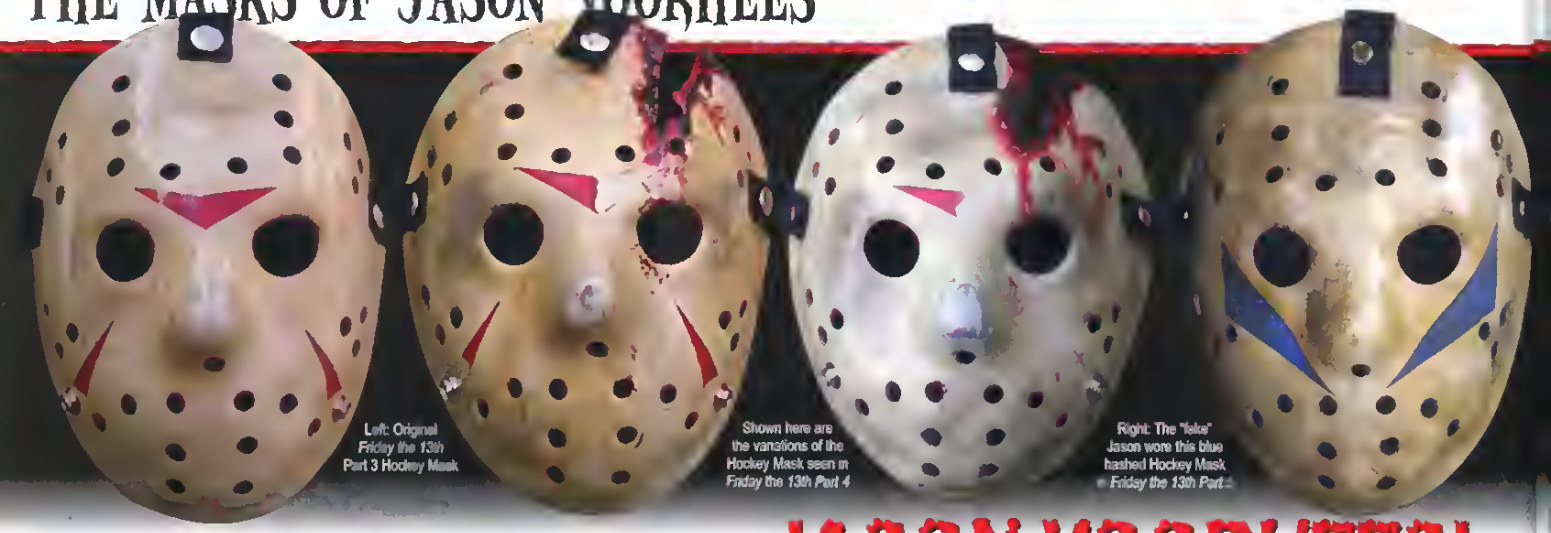
Until next time, so long from beautiful Cuesta Verde, California!

To see more photos of the Poltergeist locations and learn more about Horror's Hallowed Grounds visit www.horrorshallowedgrounds.com and www.dreadcentral.com. Also check out Sean's first episode on the Halloween: 25 Years of Terror DVD in stores now!



Sean Clark, showing love to the iconic clown doll from *Poltergeist*, and his most prized collection piece

THE MASKS OF JASON VOORHEES



Left: Original *Friday the 13th* Part 3 Hockey Mask

Shown here are the variations of the Hockey Mask seen in *Friday the 13th Part 4*

Right: The "fake" Jason wore this blue hashed Hockey Mask in *Friday the 13th Part 5*

THE MOST ICONIC OF MASKS... JASON VOORHEES!

It all started when a young boy, an outcast, was said to have drowned at a summer camp called Crystal Lake. After witnessing his vengeful mother's decapitation at the hands of the only surviving female camp counselor, his campaign for bloody vengeance included all that enter his woodsy stomping grounds and was not limited to young horny pot smoking camp counselors. His mission was to punish those like-minded individuals who had killed his mother and allowed him to nearly drown. First appearing with a sack over his head, to disguise his horribly disfigured face (with one eene eye hole), he began to dispense a number of horrific acts of malevolence upon the sometime summer residences of Camp Crystal Lake (aka Camp Blood). In the third installment of the film series, thanks to a visiting prankster named Shelly, an off-white hockey mask was made available, and changed horror movie history forever. Now dawning this mask, our antagonist, Jason Voorhees became the thing of modern urban legend. One can not gaze upon on a hockey mask today without the the thought of the homicidal camp slasher coming to mind. You can even show young HorrorPups a hockey mask, as their first response immediately is Jason (unless of course they have been sheltered from these films). A thing of fear and mystery, his mask is second only in recognizability and ill repute to the iconic *Star Wars* villain and lord of sith Darth Vader. The infamous phrase often uttered by the masses "mask-clad axe wielding maniac" was based on Jason's incarnation and visage. Now a true pop-culture and horror film icon, Jason and his equally famous hockey mask have earned their rightful place atop the horror film elite. As many diehard HorrorHounds have learned, tracking down a screen accurate hockey mask is not as easy as a trip to your local sports shop. No, this mask is quite unique in its design and appearance, depending on which film you fancy. Collegeville/Imagineering offered one of the first officially licensed Halloween hockey masks for the film *Jason Goes to Hell*. While Rubie's has offered up some of the first licensed *Friday the 13th* Jason Voorhees hockey masks for Halloween. They just don't cut the mustard when it comes to quality and accuracy on any level.



A Jacques Plante's fibrosport mask clearly inspired the original hero mask

This year Rubie's are putting out their first high-end licensed hock (with a hefty price tag to boot). NECA (The National Entertainment Collectibles Association) has offered the first, to date, screen accurate licensed masks from the film series. First released was the hockey mask seen at the beginning of *Jason X* available in a black display case with plaque and signed certificate by Kane Hodder. The same mask was also offered at a lower price point minus the display case and certificate. Later followed up by the release of the *Freddy vs Jason* mask



The original framed Jason Voorhees mask display prop replica from NECA based on the hockey mask seen in *Jason X*



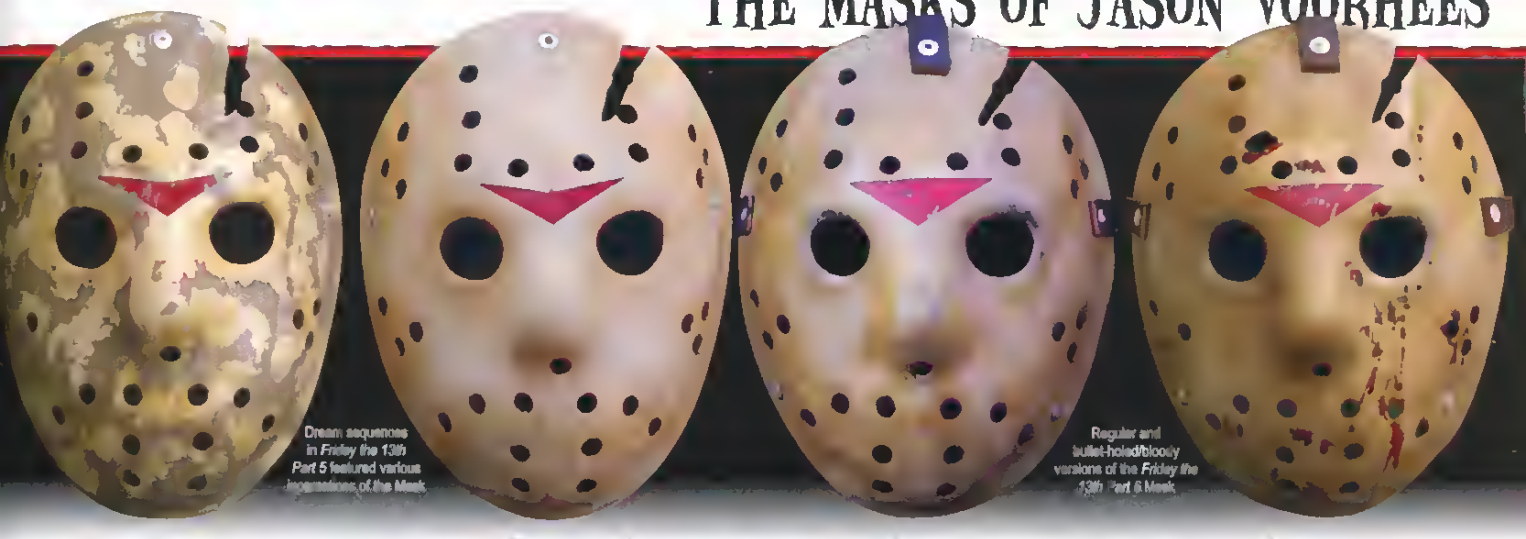
Left: *Friday the 13th Part 7* Mask featuring the busted cheek sustained at the end of *Friday 6*

A yellowed Hockey Mask featured in the last Paramount *Friday* release - *Part 8*

A return to the battered mask design was used in New Line Cinema's *Jason Goes to Hell*

Did You Know? *Jacques Plante was the first hockey goalie to consistently wear and design his own hockey masks.*

THE MASKS OF JASON VOORHEES



Dream sequences in *Friday the 13th Part 5* featured various incarnations of the Mask

Regular and bullet-holed/bloody versions of the *Friday the 13th Part 5* Mask

with a replica of Freddy's glove, also complete with a black display case. Considered high-end pieces and not really made to be worn, they were cast from the original hero masks. The problem is, HorrorHounds want to possess all the other hocks seen over the full length of the film series, starting with the initial mask worn in *Friday the 13th Part 3*. Since you can't buy the original hockey mask seen in the film in sporting goods stores (then or now) how did it come to exist? The mask was derived from a Canadian hockey mask designed by Jacques Plante. The mask has all the telltale charactenstics of the *Friday the 13th Part 3* mask, such as the same air holes in the same configurations, five snaps and oval shaped eye holes. Claims exist that the hockey mask worn by Jason Voorhees in *Part 3* was no more than a clay press of a (Jacques Plante) fibrosport Canadian hock. It has also been said to be an original sculpture "based" off this same mask. Finding the truth has become very difficult due to the death of Martin Becker, the real man behind the hockey mask's creation. Rumors persist that a Plante hock was vacuformed leaving an additional inch of plastic on the outer edges when it was cut to make it appear larger. Consistent retooling and casting of this vacuformed hockey mask, added with the possibility of it being physically manipulated to take on a certain shape, may be responsible for its overall appearance in the film. It is also believed that two hocks were used in filming *Friday the 13th Part 3*. A clean version was seen in the first half of the film with a "marked up" second hock being dubbed the "bam mask" where it is seen henceforth. This "bam mask" was then reused in *Friday the 13th Part 4* carrying the now trademarked axe cut in the right side of the forehead section. The *Friday the 13th Part 5* mask was made by effects artist David Miller. It is also rumored that the *Part 4* mask, or one of its recastings, was used to create the *Part 6* mask. John Buechler recast the *Part 6* hock for the *Friday the 13th Part 7* mask and cut it down to better fit stuntman/actor Kane Hodder, who played Jason Voorhees in the film. The verdict on *Friday the 13th Part 8* is out. KNB, upon doing *Friday Part 9*, went to John Buechler to use his *Part 7* mask to create the *Goes to Hell* mask seen in that film. *Jason X* offers the only two totally made-from-scratch hocks in the film series. *The Freddy Vs. Jason* mask was derived from a fans' *Part 6* hero mask when a copy was purchased on the secondary (or blackmarket) and retooled. Many horror fans have been creating their own custom screen accurate hockey masks since nothing was ever officially licensed. It's hard to believe that nobody capitalized on what may have been a gold mine opportunity



Rubie's high-end prop replica of the Part 3 Friday the 13th mask



The follow up to the *Jason X* prop replica this time based on the original *Freddy Vs. Jason* poster featuring the Freddy glove



Many of the masks seen in this article were created by fan artist Mike Hopkins
Special Thanks to everyone who helped in the making of this article including Mike, Eric Travis, Jay Miller, Daniel Bachenberg, Jason Shaw, Dan Dnsta, and Douglas Deputy



Jason X's Uber Jason Mask next to the "pig snout" Hockey Mask (opposite page)

Freddy Vs. Jason featured a number of deteriorations to the Hockey Mask throughout the film

FVJ battle damaged masks, from the dream sequence fight (left) and from the end of the film (right)

Quoteable Quotes: *"Dude, that goalie was pissed about something." Kyle Labine (Freddy Vs. Jason)*

FANtasm

an original short story by Joshua Pruett

ALEXANDER the GREAT and the UN-TIED MAN

First he untied his shoes. Then, with no little relief, he undid his jeans, then he un-buttoned his button-up shirt. Finally, with a pair of red-handled needle-nose pliers and a toothpick, Alex set about untying his belly button.

It was dusk outside, time for people to sit in traffic, to eat dinner with their families, to watch television.

It was time to get on with it, Alex thought.

Alex imagined himself a man of determination. If he had been born in God's image, he told himself, than a real man, a man of mettle could re-make himself in his own image. Unmake, and then remake himself from scratch. From piss and vinegar, salt and shit, sperm and steel.

He'd always had a weak stomach, suffering bouts of gas that coiled his intestines like an epileptic python. He was nervous talking to his boss at his dead-end job, nervous when a woman with big breasts crossed his path, nervous standing next to anyone at the urinal. The butterflies that lived in his stomach had fashioned an aviary, beating their dusted wings against his guts at all hours. His only peace came from crapping on the john, and even then, it was only temporary.

His wedding day had clinched it, the day he was supposed to "tie the knot." Too nervous to even walk into the church, Alex's plain-faced bride-to-be had rebounded quickly into the arms of one of the groomsmen, one whose name escaped him, even now. They had probably been having an affair. Probably.

Alex couldn't decide what was worse, that her affection was so suddenly fickle, or that she'd betrayed him much earlier and many times before. It was all the same; he hadn't even had a chance to untie that knot.

There were no ties that bound Alex, not to anything, not anymore. He quit his job, threw out his phone, crashed his car and stopped eating and cleaning himself. There was nothing left to unravel save the only un-loose end that was left, the one that started it all. The very first knot that tied him to humanity. His belly button.

Outside, a bird sang it's requiem for the day. Alex looked up at the clock. It was dark in the apartment. He had to squint to read the digital clock that blinked "5:42."

He'd been working at this knot for eighteen minutes. There was a flash of memory behind his blood-shot eyes, Alex as a boy, learning to tie his shoes. There were some mornings it had almost taken him twenty minutes to tie his shoes before school. His mother always had to help him untie those knots at the end of the day. She was never very happy about it.

He looked back down to his pale, freckled gut. In his left hand the needle-nose pliers made a teepee of his taut and knotted flesh, bits of fluff, lint and fuzz clinging to it like clouds on a mountaintop. The skin was red and irritated. The toothpick had broken and he hadn't noticed that he was just poking at himself and not much more.



He wondered for a moment if this would have been any easier with an "outtie." He tossed the useless toothpick, careful not to release the hold on the pliers. His eyes scanned the carpet nearby, finding the empty bottle of scotch and the emptier bottle of painkillers. Lying next to weeks of un-opened mail, Alex's eye lit upon an antique letter opener.

Suddenly lucid, Alex thought of a story. A story about himself. No, he thought, a story about someone with my name. Alex...something. No. Alex the Great. Yeah, Alexander the Great. And a knot, an un-tie-able knot. The Gordian Knot.

Alex picked up the letter opener with his right hand, grunting at the exertion of energy required to simply lean over and lift the light object. He raised it high with his hand, tongue slurring around in his mouth like a dying fish, "Alexander the Great. Me the Great!"

He looked down at his stomach again, realizing he'd released his hold on the pliers. Sloppily, he pulled at his bellybutton, snapping the pliers over his flesh, then losing hold. Over and over.

Snap-slip. Snap-slip.

His mind wandered back to the story as he got a fresh hold, made a new little teepee, pressed hard and drew blood.

Alexander had been challenged, he remembered, to undo this impossible knot. Many had tried and failed, pulling and tugging. Trying to out-think rope. Alex thought about his co-workers and what was left of his family; they were all the same, wasting their days trying to "out-think rope", but Alexander, he was different. Alex, the great, like me, Alex thought, took out his blade and cut the knot, right down the middle, undoing the impossible with one, felled swoop. He did what no one expected. Like his stupid boss used to tell him, he "tned thinking outside the box".

Inspired, Alex did the same with his sword.

"Ouch" he said as he felt his flesh snap back and away from the pull of the pliers.

Something caught like a tarantula in his throat.

For a moment, the world stopped for Alex. He held his breath and smiled.

He coughed, eyes glazed over, red liquid on his lips.

Then his belly button whistled like the tie on a burst balloon. It sounded like a fart, brash and brassy and wet. Alex exhaled and his stomach spilled out into his lap like a plate of spaghetti. A couple of deep blue and red meatballs followed. Then the spillage stopped.

Alex coughed again.

Unsatisfied, he tugged on his escaped innards, pulling whatever was left inside, out. And thusly, was un-tied.

For more on Joshua Pruett, check out http://littleblackstormcloud.blogspot.com for his story blog and http://www.joshuapruett.com for his web portfolio.

Submit your short stories, original artwork, tattoos and collection pics today for a chance to to be printed in HorrorHound!







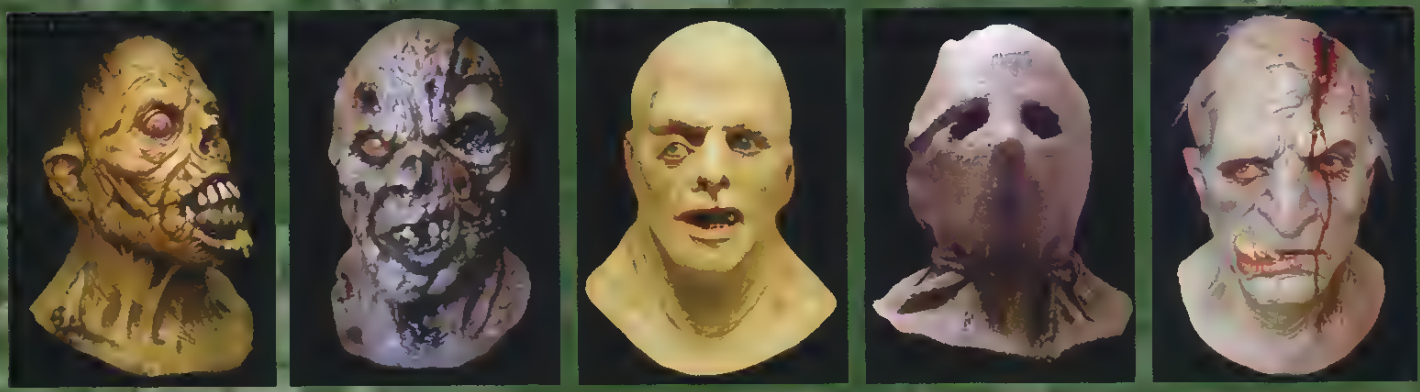
This issue's Collector's Spotlight comes from 28 year old toy and mask fiend Eric Travis from North Carolina. Featured throughout his collection comes a variety of fan masks based on some of the coolest movies of yesteryear, as well as a stunning display of Michael Myers and *Halloween* merch. Various McFarlane and NECA toys, as well as a few rarities in the form of the life-size *Pumpkinhead* bust and *Critters* prop replica are also seen. Thanks Eric for sharing your collection!



HORRORHOUND COLLECTOR'S SPOTLIGHT: ERIC TRAVIS

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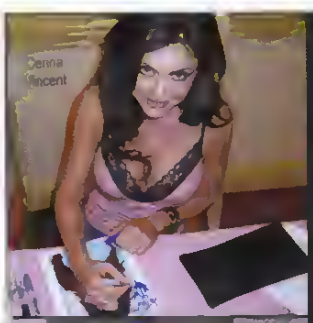
ROADKILL ON THE ROAD WITH HORRORHOUND

HORRORFIND WEEKEND
BALTIMORE, MARYLAND - AUGUST 11-13, 2006

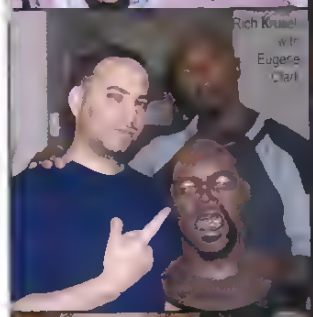
A decent sized crowd of interesting looking fans were in full force for this HorrorFind Weekend. T-shirts and DVDs were hot sellers, while mask and high-end collectibles were also made available. So many great people were at the show, I could not begin to list them all, but I will try. Artist Stephen Blickenstaff, known for his Cramps album covers exhibited his fine art. Horror Idol's Neal DeConte's detailed Leatherface statue was on display for all to see. Gothic Ghouls of darkcreation.com had their interestingly creepy custom dolls and other offerings for sale. Rusty of SPFX Masks displayed his amazing silicone products that move freely with the change of your facial expressions. Fright-Rags and the Tedinator are always a huge help to me and fans. Don May Jr. of Synapse Films received a huge thumbs up from yours truly for his incredible *Street Trash* DVD release. Unearthly Possessions were set-up selling their 'Living Dead Doll' creations and other collectibles. Tom Atkins (the ladies' man of horror) was spotted sporting a horrorshirts.com Atkins tee. A show regular Kane Hodder was present and for the first time did not choke me. Priscilla Barnes (*The Devil's Rejects*) was in attendance. Howard Sherman (Bub) discussed with me the art of sculpting. The beautiful Cenna Vincent (*Cabin Fever*) has become a con fixture this year and was glad to sign photos for fans. Another crowd favorite, George A. Romero could be seen with a huge line of zombie fanatics rabid for an autograph. *Land of the Dead* zombies Jennifer Baxter (Zombie #9) and Eugene Clark (Big Daddy) made the show. Greg Nicotero of KNB is a great person to chat with and always takes time out of his busy schedule to meet and greet fans. FX wizard/writer/actor/director John Carl Buechler talked with me for some time about his film work. Other big names in attendance included Dee Wallace Stone, Sybil Danning, Ken Foree, Troma President Lloyd Kaufman and John Kassir (the voice of the Cryptkeeper). Big let downs included Rutger Hauer, Adrienne Barbeau and Michael Rooker who were unable to attend at the last minute. Security was a bit too tight and unfriendly in my option. I felt this was a negative factor in terms of making fans and vendors comfortable to enjoy the show. Overall, my experience at HorrorFind Weekend was an enjoyable one and very fun. I am planning to attend again and fans should see what horrors they can find at the next show.

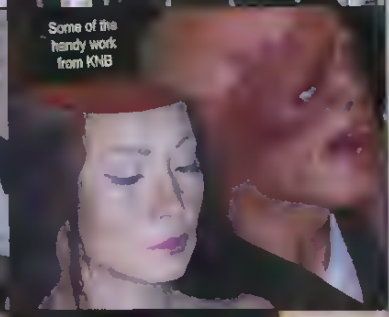
HORRORFIND WEEKEND

by Justin Mabry of NightOwl Productions













Contact Us! *Fans can send HorrorHound their convention pics and stories via HorrorHound.com. We may run your stuf*

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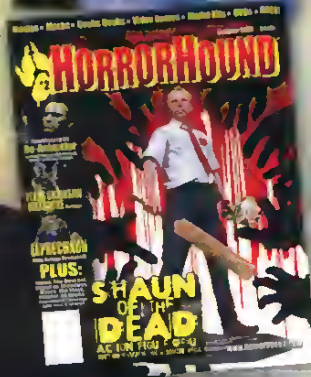


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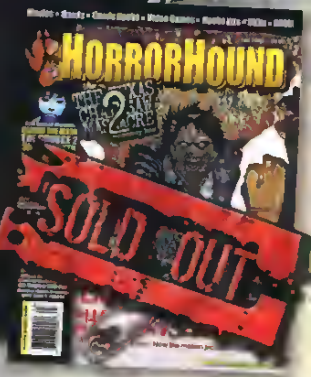
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ROADKILL ON THE ROAD with HorrorHound

HorrorHound at Monster Mania Con 6

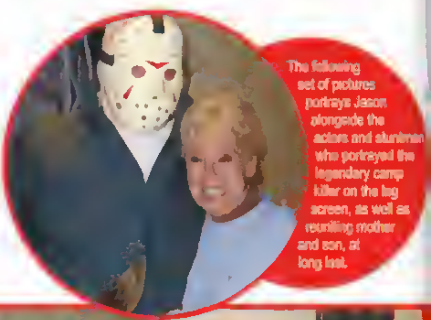
The leading months into Monster Mania Con 6 held such anticipation, as the show was growing into one of the most impressive show line-ups this staff has ever witnessed. A *Return of the Living Dead* Reunion, *Lost Boys*, various *Nightmare on Elm St* cast reunions (including the main-star himself, Robert Englund) and for the first time ever Every Jason Voorhees' actor to ever grace the iconic hockey mask (as well as Jason's mother herself - Betsy Palmer) Many other guests were to be in attendance, but the quick and easy is stated above Unfortunately, as we have learned time and again - never trust the initial guest line-up announcements without having reservations to their validity Or more importantly - make sure you ALWAYS check the status of the show's guests frequently (via the Con's official website) and never get frustrated at the promoter . because we are sure a cancellation hurts him a LOT more than it hurts us

In saying that - the announced guests (see last issue) the Coreys, Thom Matthews, Michael Berryman and Courtney Gains cancelled prior to the opening of the show - but Monster Mania delivered with significant replacements in the form of Eddie Furlong, Emie Hudson, Alex Vincent and Ronee Blakley Rowdy Piper and Robert Englund's lines were long, but moved smoothly all weekend long (unfortunately Englund was forced to cut off lines due to time constraints, as one fan provided frustrated (yet entertaining) rebuke "F**k you Krueger". We are sure Englund got a laugh out of that one as well)

Roddy Piper took stage at the hotel's comedy club to tell some entertaining tales of past exploits while An Lehman entertained guests in the hotel lobby via a grand piano All the Jasons were in attendance and seemed very happy to meet and sign for fans. Other great guests who made attendees feel at home included Angela Bettis, Linnea Quigley, and Lloyd Kauffman. Shawnee Smith was on hand signing Saw merch, and selling it. Fans had a chance to bring home a piece of the film (*Saw II*) for a price. Needles from the now-famous pit or vials of blood were available Dealers were extremely accessible and laid back as well, while plenty of guests showed their horror-love dressing up as their favorite icons Was the show the most impressive con to date? We'll let the pictures speak for themselves



JASON takes MONSTER MANIA 6



The following set of pictures portrays Jason alongside the actors and stuntmen who portrayed the legendary camp killer on the big screen, as well as reuniting mother and son, at long last.



HorrorHound couldn't help but to stop by Camp Crystal Lake and bring along everybody's favorite slasher to the show.

Jeremy Faust as Jason

















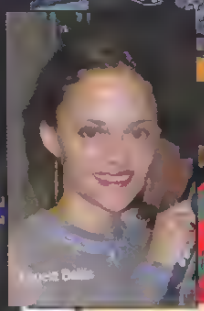
Did You Know? *Ken Kerzinger was killed by Jason (Kane Hodder) in Friday the 13th Part VIII. Jason Takes Manhattan*



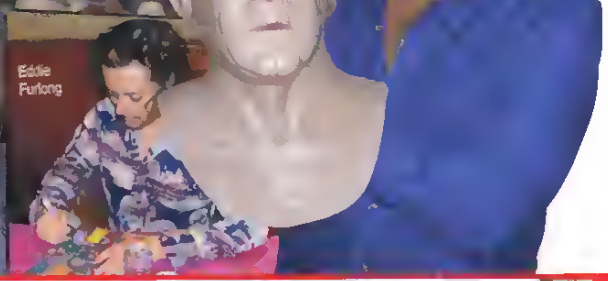


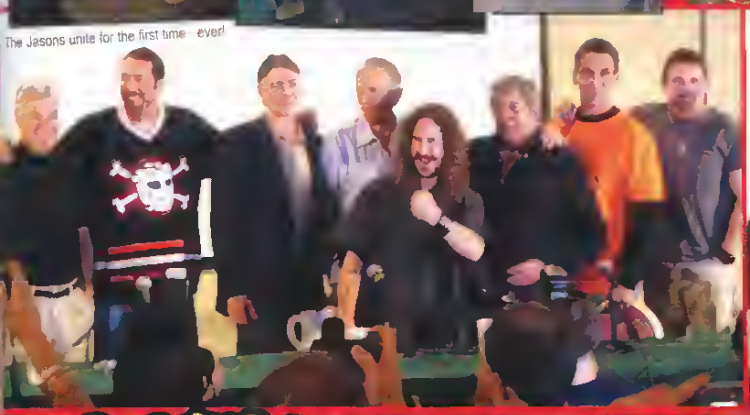












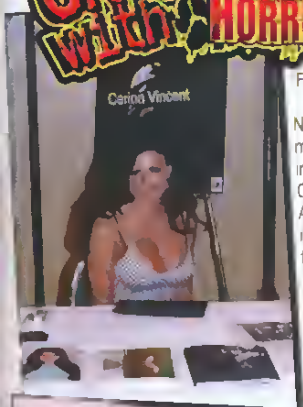


ROADKILL ON THE ROAD with HORRORHOUND

FLASHBACK WEEKEND

by John Kitley

Every year now since 2000, Chicago area horror fans had been getting something that they've been wanting for quite some time - and that is an annual horror convention. One that is put on by the fans and for the fans. THAT... is the Flashback Weekend. Mike and Mia Kerz, as well as the rest of the Flashback' crew, have been putting this great show together each year.



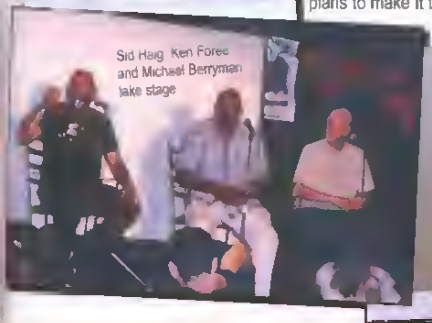
The guest lineup this year was a *Devil's Rejects* reunion featuring Sid Haig, Michael Berryman, Ken Foree, Geoffrey Lewis, Kate Norby, and Priscilla Barnes. As always, they put on a great show for the fans. Also in the guest lineup was Rowdy Roddy Piper. While most of the fans were there to see him (I think most came from the wrestling genre) we did see quite a bit of *They Live* merchandise floating around. Other guests attending was Marilyn Chambers, Barbara Nedeljakova, Adrienne Barbeau, Cerina Vincent, Danielle Harris, Courtney Gaines, Erin Brown (aka Misty Mundae), Lloyd Kaufman, Mark Goddard, J.R. Bookwalter, Ezra Buzzington, Kane Hodder, Andrew Bryniarski, and Charles Band. Another great highlight of this show is the nighttime "Drive-In" screenings. They have a huge 20' x 40' blow-up screen (it looks a lot better than it sounds) that is erected in the parking lot outside the hotel, and screens actual 35mm prints of both old and new films. The picture and sound quality was awesome! They even featured vintage trailers and concession ads. Unfortunately, it was a little too hot outside for us this year, so this reviewer only caught the screening of *From Beyond*. They also screened *The Devil's Rejects*, *They Live* and *Halloween 4*.

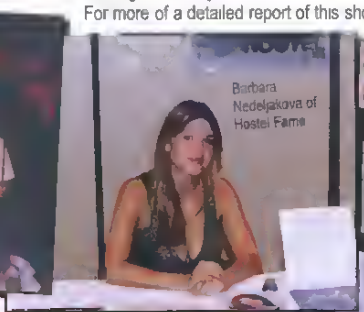


With plenty of dealers to tempt your money away from you and plenty of fans around, it's always a great time at Flashback Weekend. Personally, this writer has attended this show since the beginning, and has had a blast each time. Between this show and Cinema Wasteland, these events have become a reunion of sorts for us horror fans. Each year, we see old friends, and make new ones. What more could you ask for?

For next year's show, they have already booked Robert Englund and Heather Langenkamp. So Freddy fans, start making those plans to make it to Chicago next July!

For more of a detailed report of this show, check out Kitley's website at www.kitleyskrypt.com!











Quoteable Quotes: *"I get a lot of money for you, and that makes you MY bitch." Barbara Nedeljakova (Hostel)*

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NEXT ISSUE

In time for Christmas, *HorrorHound* #5 will feature the return of all the great features you have come to love and expect. Movie news featuring *The Reaping, Hostel 2, Pan's Labrynth, Young Hannibal* and *Grind House* are all expected. Most of today's big film releases (such as *The Grudge II, The Descent* and *Lady in the Water*) are all in line for DVD releases, and a very special 10 Random Questions with *HorrorHound* is already prepped for your enjoyment!

Toy news is expected to heat up as the New York Toy Fair gets closer. NECA is sure to announce the next assortment of Cult Classics, while Mezco has some surprises up their sleeves. *Grind House* hits theaters in April of '07, but we will see if NECA will allow *HorrorHound* a sneak peek at the line-up for this highly anticipated horror toy line!!

Our series on mask makers for issue 5 sheds its' light on DarkSide Studios. The company's series of clowns, witches, vampires and zombies are stuff of mask legend - and we sit down with the man behind the masks. The Artist Spotlight for issue 5 features one of the brightest talents in the toy industry - "Monster Mike". You have seen his work, from some of the nastiest creations at the McFarlane Studios, Toy Biz and NECA - we have a one-on-one with the man who makes these ghastly creations come to life.

An American Werewolf in London finally receives its' *HorrorHound* retrospective, as we pay tribute to 25 years of full moon fun. We sit down with the cast and crew of this legendary horror film and take a peek at the rare memorabilia, poster art, toys from around the world (and even the sequel). What makes this movie one of the best genre films of all time? Find out next issue!

Regular features, including Road Kill. On the Road with *HorrorHound*, FANtasm, Afflicting Art, Serial Killers, Comic and Book news, Hall of Fame, GoreHound, a special pull-out poster and other surprises are in store for *HorrorHound* #5! On sale this December!





Want to have your companies' products featured in the pages of *HorrorHound*? Contact us via e-mail at mail@horrorhound.com or check out our website at www.horrorhound.com for more information. We urge you to let us know what we may be missing. Fans can contact us about news, as well - and send us letters, questions, comments and content. Show your dedication to the horror community by submitting your original art, custom memorabilia, stories, tattoos, etc...

HORROR Convention Calendar

Cinema Wasteland
Oct 6 thru 8, 2006
Strongsville, OH
Holiday Inn Select
(featuring a Street Trash reunion, The Texas Chainsaw Massacre 2 reunion, Betsy Palmer and more)

Rock and Shock
Oct 13 thru 15, 2006
Worcester, MA
The DCU Center
(featuring Lucky McKee, Angela Bettis, Michael Rooker, George Romero, Doug Bradley and more)

Screamtest
Oct 13 thru 15, 2006
Orlando, FL
Wyndham Orlando Resort
(featuring PJ Soles, Tony Todd, The Chiodo Bros, Rowdy Roddy Piper, James Duval and more)

Comic and Horror Festival
Oct 21 thru 22, 2006
Nashville, TN
Tennessee State Fairgrounds
(featuring David Naughton, Tony Moran, Richard Brooker and more)

Chiller Theatre
Oct 27 thru 29, 2006
Secaucus, NJ
Crowne Plaza
(featuring The Warriors Reunion, Robert Z'dar, Doug Bradley, Lance Guest, Forry Ackerman and more)

World Fantasy Convention
Nov 2 thru 5, 2006
Austin, TX
Renaissance Hotel

MarsCon 17
Jan 19 thru 21, 2007
Williamsburg, VA
The Holiday Inn Patriot

Monster-Mania Con 7
Feb 16 thru 18, 2007
Cherry Hill, NJ
Crowne Plaza
(featuring Tobin Bell, Shawnee Smith, Leigh Whannell and more)

New York Comic-Con
Feb 23 thru 25, 2007
New York, NY
Jacob Javits Center

WonderFest
May 26 thru 27, 2007
Louisville , KY

Monster Bash
June 22 thru 24, 2007
Pittsburgh, PA
Airport Four Points Hotel
(featuring Forry Ackerman, Basil Gogos, Cortlandt Hull and more)

Flashback Weekend
July 20 thru 22, 2007
Rosemont, IL
Crowne Plaze Chicago O'Hare
(featuring Robert Englund, Heather Langenkamp and more)

Have a show you would like to promote in the pages of HorrorHound? Don't wait! Contact us via e-mail at mail@horrorhound.com

Quoteable Quotes: *"I've seen enough horror movies to know any weirdo wearing a mask is never friendly."*
~ Nancy McLoughlin (Friday the 13th Part VI)

HorrorHound HALL OF FAME

NIGHT OF THE LIVING DEAD

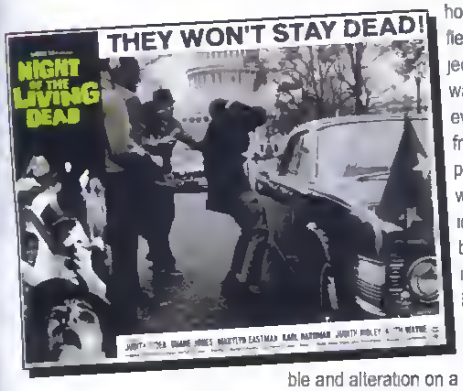
written by Paul Davis

Each issue of *HorrorHound* we take a moment to celebrate one of the greatest genre films to grace the big screen These are the movies that stick with us, whether be classic black and white, silent, direct-to-video or the more current scare flicks penetrating movie theaters today These are the movies that instantly grabbed ahold of us, without a doubt leaving a stain in our subconscious - a pinnacle moment in the history of filmmaking In our first issue we inducted the Lon Chaney Jr Universal Monster classic *The Wolf Man* Issue 2 saw the induction of a more recently film dubbed the first "rom-zom-com" *Shaun of the Dead* And issue 3 was greeted with the induction of the most disturbing film in the annals of American Cinema *The Texas Chainsaw Massacre* This month, one of the landmark movies in horror, the creator of the zombie sub-genre itself, takes the honor Of course we are talking about George A Romero's *Night of the Living Dead*



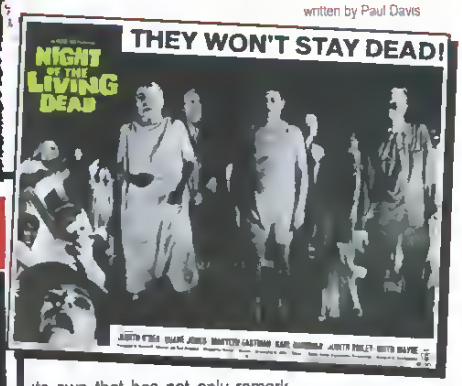
The foot end of the nineteen-sixties was a torrid time for the United States, a war torn country in the midst of revolution and upheaval not only from those who wanted liberty and freedom for all, but also those in control Surely the escapism of the motion picture could reassure one and all that there is hope somewhere over the rainbow However along the way you have to get passed George A. Romero and his gift to the sixties revolution, *Night Of The Living Dead*; a horror movie that excited the teenagers who cried for change, disgusted the adults who feared change and pretty much etched the message to anyone named Barbara that "THEY" were coming to get you

Shot entirely in black and white at a time where companies were competing to have their movies shown on television in color, Romero lead a team of young filmmakers into the ironically ordinary locale of Pittsburgh, Pennsylvania to shoot a movie about an army of flesh eaters who attack a group of outsiders in an old farm house As the shoot progressed, the flesh eaters themselves were subject to various changes At first it was clearly distinguished that whatever had afflicted the attackers was from beyond the stars, be it a space probe crashing to Earth engulfed with an alien radiation or more radically the attackers themselves being aliens Eventually, of course, it was decided that the attackers be the dead rising from the grave to consume their living counter parts, and with this simple scribble and alteration on a screenplay, the zombie phenomena (a subject matter previously considered primordial) was propelled into the present day.



With *NDTLD* coolly approaching its fortieth year at the top of the "zombie movie mountain", its importance to cinema and genre film making is all the more relevant today than it was back in 1968 Innovative in its' graphic presentation of dead people ferociously chowing down on the flesh of their victims (ok, so it was really ham covered in Bosco chocolate syrup) and iconic in its' interpretation of the dead-walking, *NOTLD* single handily created a sub-genre of its own that has not only remarkably built an extraordinary fanbase, but has continued to spawn unforgettable zombie romps such as *The Evil Dead* trilogy, *Return Of The Living Dead*, Peter Jackson's *Dead Alive* and of course that rom-zom-com, *Shaun Of The Dead* Names like Fulci and Amando de Ossorio made names for themselves utilizing the seeds planted by Romero

"I believe it's the only truly scary film I've ever directed"
- George Romero about *NOTLD*



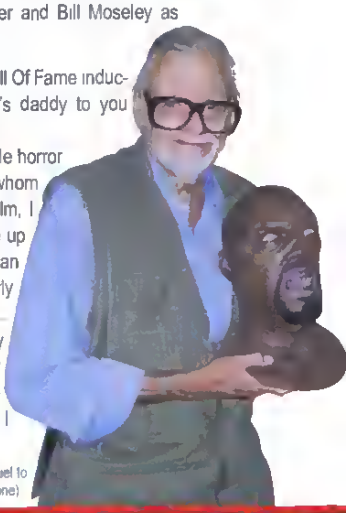
Although Romero has always retained that the evident socio-political undertones that are very much apparent in *NOTLD* were not intentional, it is for this reason that it's often heralded as being the most imperative of all the films released during the "American Nightmare" (Vietnam, Watergate, Manson) period It has been praised and criticized equally for its attitudes toward sexism, evolutionism, racism and, ahem, children eating their parents - but in spite of what the film may say to the audience on a personal level, its' raw and unforgiving nature is something that WAS intentional and is witnessed by everybody that has been scared to wits-end by it over the past four decades

If anything, George A Romero's *Night Of The Living Dead* is a reminder to the world that the terror does not stop at the screen The terror is there when Dawn breaks, it can strike in the light of Day and it can afflict us all across the Land, but when it comes to the ultimate smorgasbord of traditional zombie cinema, then I would have to agree with George Benson and request "Give Me The Night".

Night of the Living Dead spawned three sequels, and in 1990 the 'Master of Splatter' himself, Tom Savini directed a remake of the classic film, in cooperation with Romero to secure some profits after years of having the black and white original circulating in public domain The remake featured the genre talents of Tony Todd (*Candyman*) as Ben, Tom Towles (*House 1000 Corpses*, *Henry*) as Ben Cooper and Bill Moseley as Johnnie

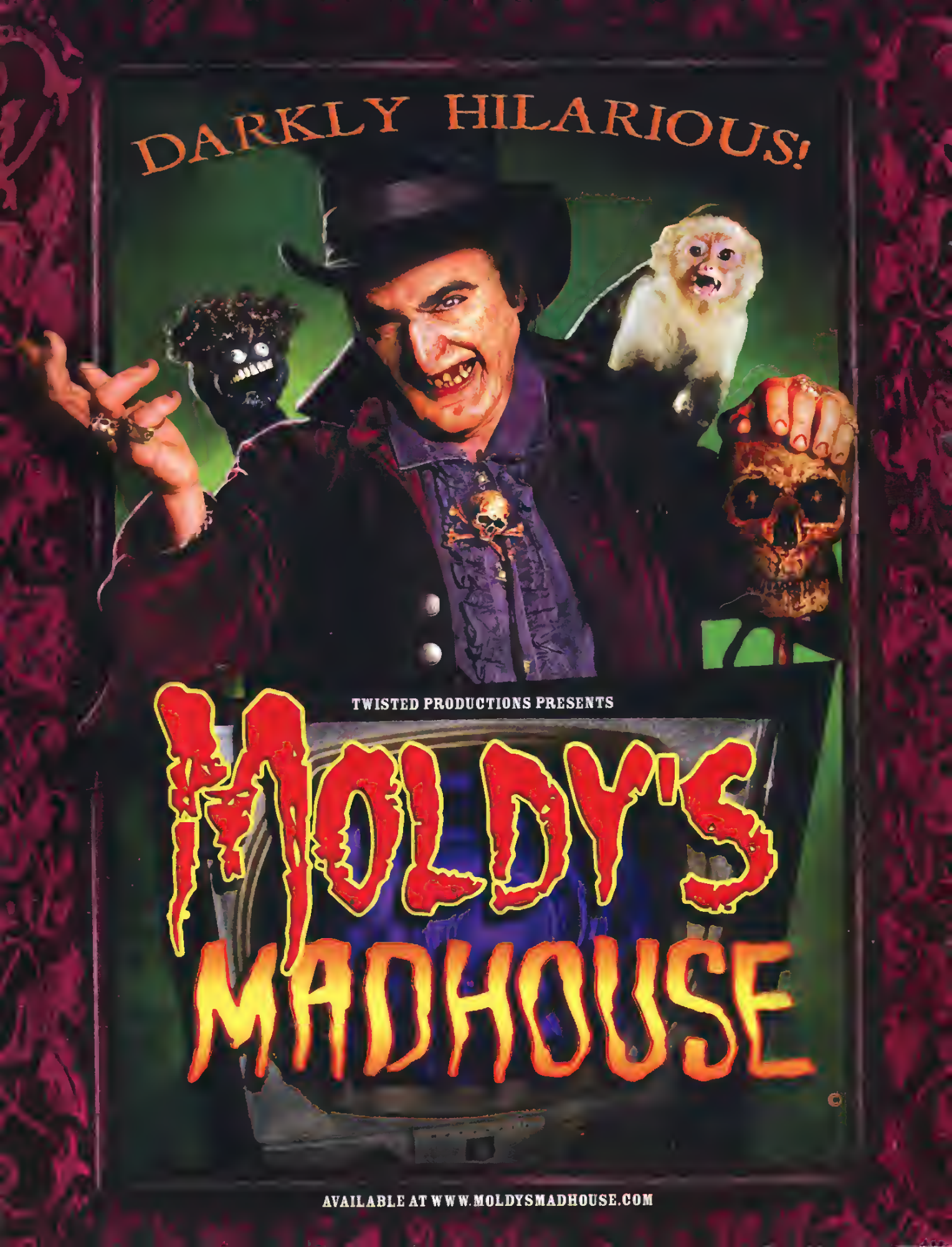
When recently presented with the *HorrorHound* Hall Of Fame induction for *NDTLD*, a very gracious Mr Romero (that's daddy to you undead readers) had this to say about his film:

"*Night of the Living Dead* was intended to be a little horror film made by a bunch of guys in Pittsburgh, none of whom exactly knew what we were doing at the time. The film, I think, reflects the angry sentiments of cats that came up out of the sixties and expected more from adulthood than what we got. In my estimation, the film was poorly made... it needed some more professional hands on it... but it seems to have some sort of raw power and, oddly enough, it's scary. Looking back, I believe it's the only truly scary film I've ever directed. All the others have been more funny than frightening. What can I say? I can't resist a pie in the face."



George Romero holding the the star zombie from his 3rd sequel to *NOTLD*. *Land of the Dead*. Mask by Rich Krusell (aka Dahone)

Did You Know? *One of the working titles for Night of the Living Dead was 'Night of the Flesh Eaters'.*


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